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Paper by **JENNIFER ZWICK**

On exhibit in *The Idea and the Thing Itself* at Gallery4Culture July 6–August 3.

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# OPEN CITY

## America's Next (Doggie) Drag Superstar Is...

BY CHASE BURNS

**B**rodie Trinket is a star. Wearing an outfit made of paper rainbow butterflies, she prances around the stage while an announcer tells the audience that Trinket loves “cookies, herding bad boys, and nipping their butts.” When asked for a comment, she simply pants. Trinket, by the way, is a poodle. Not everyone is a fan of Trinket’s colorful butterfly getup, however. “What a showboat,” a tattooed punk says to her friend as she cracks open a PBR. “Give me some fishnets.” The competition is truly fierce at Capitol Hill PrideFest’s Doggie Drag Contest. Apparently, people even have opinions on how dogs should pull off a Madonna impersonation.

The event is emceed by *Seattle Times* columnist Nicole Brodeur and judged by five drag queens, two of whom say very little but look very pretty. The other three queens (DonnaTella Howe, Fraya Love, and Londyn Bradshaw) have plenty to say. “I think this dog is kinkier than all the puppies in this community,” says DonnaTella Howe, referring to George, a scraggly dog whose drag inspiration is “50 Shades of Gay.” (George’s special talent is “looking like Bernie Sanders.”) Brodeur is not pleased by Howe’s pup-play reference, and she repeatedly reminds the queens that this is a “family-friendly event.” The 5-year-old next to me, however, does not seem phased by the references to Grindr and kinky sex.

“I’m looking for a dog with *Beauty, Instinct, Talent, Charisma, and Hair*, honey,” says Fraya Love, in between cackling and downing a Jell-O shot. “That’s an acronym,” she clarifies. Cowgirl Cody, another poodle contestant, certainly has beauty. She wears rainbow pants and goggles. Londyn Bradshaw says she looks like “the gayest Amelia Earhart,” which is a difficult thing to achieve, because Amelia Earhart already looks pretty gay. But Cowgirl Cody does not possess the instinct of Madame Tiny Hands Covfefe. (Trend alert: There are two dogs named

Covfefe.) Madame Tiny Hands, the better of the two Covfeses, is a very small doggo, the kind you can accidentally step on, with flowers stuck on her butt and camouflage pants. She beelines to the photographers, licking them while wagging her cute little tail. The crowd is won over.

A talented reveal is performed by returning competitor Pico, who is dressed as Sia this year. The blond pup’s look includes Sia’s famously obstructive and oversize wig. Pico shakes it off, revealing her puppy face. The crowd screams. “Now everyone knows what Sia looks like!” yells DonnaTella Howe. But the best reveal comes from a dog wearing multiple tutus. I can’t hear her name being announced because people are guffawing over something on her back. It appears that a living, breathing lizard is perched up there, buried in tutus. “This dog believes friendship is magic,” reads Brodeur. “She also loves being rode by dragons.” Sexy.

As the event winds down, so does Brodeur’s patience. “Let’s keep it moving. We’ve got dogs in hot wigs out here,” she says to drag queens wearing hot wigs. Brodeur seems unfamiliar with Drag Queen Time, which is perpetually late and under the influence. The queens make a joke about safe words as Brodeur shuffles the final dog of the day onto the stage. It’s a loud and hairless thing, an obvious nod to Sasha Velour, the new reigning queen of *RuPaul’s Drag Race*, who also happens to be loud and hairless.

But who has the right amount of Beauty, Instinct, Talent, Charisma, and Hair to be crowned the queen of PrideFest’s Doggie Drag Contest? None of them, apparently, because the event has run too late and needs to end, as Brodeur reminds the audience once more. The crowd doesn’t seem to mind that a winner isn’t announced. “Do you have an Instagram?” someone asks a nearby dog. The dog responds by taking a piss. His fans go wild. ■



HUMANE SOCIETY

### PRIDE PARADE PICS BY NATE GOWDY



Check out more Nate Gowdy shots from the 43rd annual Seattle Pride Parade at [thestranger.com/seattlepride2017](http://thestranger.com/seattlepride2017).

### I, ANONYMOUS

To submit an unsigned confession or accusation, send an e-mail to [ianonymous@thestranger.com](mailto:ianonymous@thestranger.com). Please remember to change the names of the innocent and guilty.

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# NEWS



NATE GOWDY

## The Negotiator

### Jessyn Farrell Makes the Case That It's Time to Go Big on Density

BY HEIDI GROOVER

*EDITOR'S NOTE: This is the last of six profiles of 2017 mayoral candidates we will be publishing before the Stranger Election Control Board announces its endorsements.*

Jessyn Farrell came into the world with a hole in her heart the size of a quarter.

Growing up in Seattle's Lake City neighborhood, Farrell's heart condition prevented her from running and skipping with kids her age. At age 7, doctors at Seattle Children's Hospital performed a rare surgery, funded by the hospital's foundation because her parents couldn't afford the procedure otherwise.

"I spent a lot of time literally being left behind," Farrell, a 43-year-old former legislator, tells a crowd of supporters as she kicks off her campaign for mayor at Yesler Community Center. On a Sunday afternoon, sun pours through the windows onto a crowd studded with local Democratic elected officials and the sound of fussy children.

"This story is really about a statement of what it means to be a progressive," Farrell says. "There are people who are literally falling behind in our community right now... We have to come together and help those people out." The city needs "bold solutions" to affordable housing and homelessness, education inequities, and the opioid epidemic. "Most importantly," she says, "we need to infuse a sense of urgency."

\*\*\*

Farrell's allies in Olympia describe the three-term state representative and former transit activist as pragmatic, determined, and capable of wielding her political

leverage when it counts. (Farrell resigned her legislative seat to run for mayor.) State representatives Noel Frame and Nicole Macri, both young Democrats from Seattle, call her a mentor.

"She is incredibly smart and beyond an amazing strategist," says Macri, who previously worked at the Downtown Emergency Service Center and backs Farrell's positions on housing and homelessness.

"So often," Macri says, "when talking to her, she's uttered the phrase 'Nicole, we have to go really big on this.'"

Back in 2015, a detail in a long-negotiated transportation package tested Farrell's political calculus. In order to offset a sales tax break for highway projects, legislators planned to take \$500 million from the tax dollars raised to pay for the light-rail measure Sound Transit 3. The effect: Puget Sound taxpayers would have forked over an extra \$500 million and that money would have gone into the general fund, where it could be spent across the state. Farrell, determined to keep the extra dollars in Puget Sound, set about stopping the broad disbursement. And if negotiators didn't accept her deal, she threatened to introduce an amendment to send the whole package to a statewide public vote. Other legislators conceded, and the big chunk of dollars will flow back to Puget Sound for educational programs, including support for homeless students. In Farrell's campaign for mayor, the transit dollars mark a cornerstone of her plan to address homelessness in Seattle.

Derek Stanford, a Democratic state representative from Bothell, says Farrell's push took more political will than it sounds. At the time, after a lengthy negotiation with Republicans, most Democrats just wanted to pass the package.

"The whole system is set up to put pressure on you" to support bills backed by party leadership, Stanford says. "You have to be really sure of yourself, really convinced this is a battle worth fighting."

Farrell's supporters link her tenacity to a sense of optimism. Farrell's dad, Tony Staulcup, says his daughter showed those dual traits since childhood. The family often discussed politics, particularly environmental issues, as she grew up in the 1970s and '80s. By middle school, he says, Farrell was "very outspoken." He notes, "She was very quick to counter negative opinions and negative thinking."

In 2015, Farrell became the lead house sponsor of state Democrats' bill to raise the minimum wage to \$12 (Republicans stalled the bill). One of few mothers of young children in the legislature, she sponsored a bill to increase pregnant workers' protections. This year, she sponsored a bill banning the use of cell phones while driving. Farrell has also signed on to a plan to redirect Boeing's tax breaks if the company reduces the number of people it employs in Washington. Frame, the bill's prime sponsor, credits Farrell for "fighting at the leadership table" to get that bill a hearing. (The legislation didn't make it any further.)

"It's not her 10th year in the legislature, and she's doing this stuff," Lieutenant Governor Cyrus Habib tells the crowd at Farrell's campaign kickoff. "Don't forget that."

\*\*\*

The fight for more density in Seattle forms the core of Farrell's platform for mayor.

"We need to go bigger and bolder and faster," Farrell told me on the day she announced her campaign, referring to Mayor Ed Murray's current housing affordability and density plans. Along with urban planner Cary Moon, that commitment makes Farrell stand out. Even former mayor Mike McGinn, who rode into office on a swell of pro-urbanist sentiment, has taken a more cautious tack on this issue this go-around.

But Farrell has sat opposite environmentalists and urbanists before. Back in 2007, as executive director of Transportation Choices Coalition, Farrell backed a regional ballot measure known as "Roads and Transit" to build 50 miles of transit and 186 miles of roads. Other environmentalists like McGinn and now-Council Member Mike O'Brien, both at the Sierra Club, argued building roads was antithetical to the benefits of building more transit.

A similar split in the environmental community emerged last year: Farrell endorsed and campaigned for Initiative 732, a statewide carbon tax. But the tax lost support from some in the environmental community, including the local chapter of the Sierra Club, due to concerns that it did not sufficiently address the needs of communities of color and because of the tax breaks it offered to companies like Boeing.

It's a truth any candidate who's tried to make the jump from state politics to Seattle City Hall knows well: What's radically progressive in Olympia doesn't necessarily earn the same level of cred in Seattle.

This year, Farrell voted for a bill to bring Washington into compliance with federal REAL ID laws. The bill would require the state to mark driver's licenses and ID cards with residency status. Some, including the American Civil Liberties Union of Washington and another Seattle legislator, Rebecca Saldaña, raised concerns about that proposal. Farrell says the bill was federally mandated and the state mitigated its potential harm by specifying that IDs cannot be used as evidence of immigration violations.

She even disappointed some in the transit advocacy community when she supported a bill that would lower the amount of money Sound Transit gets from car-tab taxes to fund light rail. Farrell said the bill was a necessary compromise after taxpayers cried foul over car-tab taxes. Advocates denounced the \$2 billion the legislation would cost Sound Transit.

Shefali Ranganathan, director of Transportation Choices Coalition, opposed that vote and calls it "disappointing." Yet the political arm of her organization, Transportation for Washington, endorsed Farrell anyway.

"There are things we disagree with," says Ranganathan, speaking on behalf of the political group, "but when it came down to values, I think she would stand up for transit and be a really good mayor for transportation."

Other decisions from Farrell show a less idealistic side of her political savvy. She announced her candidacy for mayor among a flurry of hopefuls jumping into the race after multiple sexual-assault allegations against Mayor Murray hurt his chances at reelection before ultimately ending his campaign. On June 14, when one of Murray's

accusers dropped a child sex abuse lawsuit, Farrell issued a statement sympathetic to the mayor, saying, "As a city, we must reject the politics of personal destruction."

The news of the dropped lawsuit followed weeks of criticism against Murray for the way he characterized his accusers and did not change the course of two other abuse allegations against Murray that were not involved in the lawsuit. (Farrell's political consultant, Christian Sinderman, previously worked for Murray.)

\*\*\*

To address Seattle's affordable housing and homelessness crises, Farrell argues the city needs to get comfortable talking about money—a lot of money.

"When it comes to transportation, we're not shy about talking about billions of dollars," she says. "We just passed a \$54 billion regional transit package. And I think that we need to get used to talking about bigger numbers when we talk about the affordability side."

Farrell says the region should pursue \$1 billion in affordable-housing funding by making city-owned surplus land available for public housing and by bonding against the \$500 million coming from the transit taxes beginning in 2020. She says the city should offer more rental vouchers to people facing displacement and create a plan to increase density without "letting any neighborhood off the hook." (Her husband, Tim Farrell, works at a real-estate investment firm and is a small-time landlord and developer, but she says his projects are mostly outside Seattle.)

"One of the reasons I think we need an affordability plan across the entire city is to undo housing policy that was very overtly racist," Farrell says.

She supports a city income tax as a legal test case and charging developers impact fees to fund schools. Farrell also hopes to create a program to provide childcare for all children younger than 5 by 2020, funded using part of the \$500 million in Sound Transit money, local levies, or an insurance-like program in which employers and the city split the cost.

For Farrell, childcare is driven by her own experience as a parent and the city's affordability crisis, as both parents and workers who care for children struggle to afford to live in Seattle.

"I'm a battle-tested politician," Farrell says. "I'm willing to make tough decisions on some of those really tricky issues around affordability that I think are some of the defining issues of our city right now." ■





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# Hempfest Is Fighting for Its Future

BY LESTER BLACK

**H**empfest, Seattle's pioneering pot protest festival, is fighting for its future. After 26 years of sticking up for weed-law reform, the festival is facing mounting costs and shrinking incomes. This year's festival will still happen August 18 to 20, but it will feature fewer stages, and future fests could be even smaller.

"We've axed just about anything we can ax this year, and there's not a whole lot of fat to trim," said Vivian McPeak, president of the organization that puts on the festival. "What's going to happen is we are going to shrink before we go away. It would just be a shame if Seattle lost this event."

The three-day waterfront rally at Myrtle Edwards Park costs \$800,000 to run, and Hempfest is restricted in how it can raise money. Charging for admission is a no-go. Hempfest is, legally speaking, a free-speech event, and if it became a commercial event, the city could more easily refuse its event permits.

Last year, the festival raised an average of 46 cents in donations per attendee. McPeak said if that were more like \$1, or even \$5, the festival would have no problem surviving. So the festival is looking to you, dear toker, to help out.

"I don't care how bad the economy is, people can afford \$5 for the weekend," McPeak said.

Legalization made weed a lot cheaper (I save at least \$5 almost every time I buy pot), so it seems like a no-brainer to kick a few of those dollars back to the OGs of pot reform. Except there's a complication: How much credit does Hempfest deserve for legalization? Hempfest did not come out in favor of I-502, the 2012 initiative that legalized weed in Washington State. The festival officially took a neutral stance, and McPeak was actually one of the leaders of a group opposing the measure, citing the concerns of medical users about the DUI provision in the legalization law.

McPeak said I-502 has been very beneficial, but he still thinks the law's DUI provision—and its standard for proving someone is impaired—is troublesome. "A lot of us were very critical of I-502," he said, but today he acknowledges that "it has done tremendous good stuff."

According to McPeak, Hempfest officially took a neutral position on the initiative because a poll of their membership showed

a 50/50 split on whether to support the law. "We wanted both sides to be able to come and speak from our stages, and ultimately to let the public decide."

The public, of course, disagreed with McPeak and decided that I-502 was the right way to legalize weed. A friend who attended that year's festival told me he remembers the rampant anti-I-502 messaging being off-putting. Nevertheless, even if Hempfest didn't fully support the legislation that ultimately legalized weed in our state, their work for more than 26 years establishing the groundwork and context for legalization deserves to be recognized.

When Hempfest first started in 1991, weed legalization was more unpopular than Donald Trump's presidency, with Gallup reporting less than 25 percent of Americans favored legalization.

It wasn't just unpopular to advocate for weed—it was still illegal. A *Seattle Times* article from September of 1995, the first year the festival took place at its current home in Myrtle Edwards Park, describes about 50 police officers and an undercover narcotics unit writing "a steady stream of tickets" to Hempfest attendees. Each possession ticket cost \$250, and three people were arrested on larger narcotics charges that year. Remember, the state didn't recognize pot's medicinal value until 1998, and the city didn't make enforcing pot possession its lowest policing priority until 2003.

"I think it's indisputable that Hempfest tilled the soil for decades in advance of I-502, and even I-75, which made [pot possession] the lowest policing priority in Seattle," McPeak said.

Hempfest's power doesn't just come from what its speakers are saying—or which laws it is or is not advocating for. It's powerful just because it exists. It is a yearly reminder to the people of the city and even the world that the lies propagated about pot are just that: lies. Where are the sex-craved lunatics the DEA warned us about? The violent thieves Uncle Sam said pot would create?

"You can't deny 100,000 enthusiasts year after year," McPeak said. "We've said for a long time that we are a demonstration against the laws, but we are also a demonstration of what the cannabis culture is capable of."

Now that Hempfest is facing an uncertain future, we'll find out if the cannabis culture is capable of supporting the country's oldest pot festival. ■



THE STRANGER

**Hempfest is a yearly reminder to the people of the city and even the world that the lies propagated about pot are just that: lies.**

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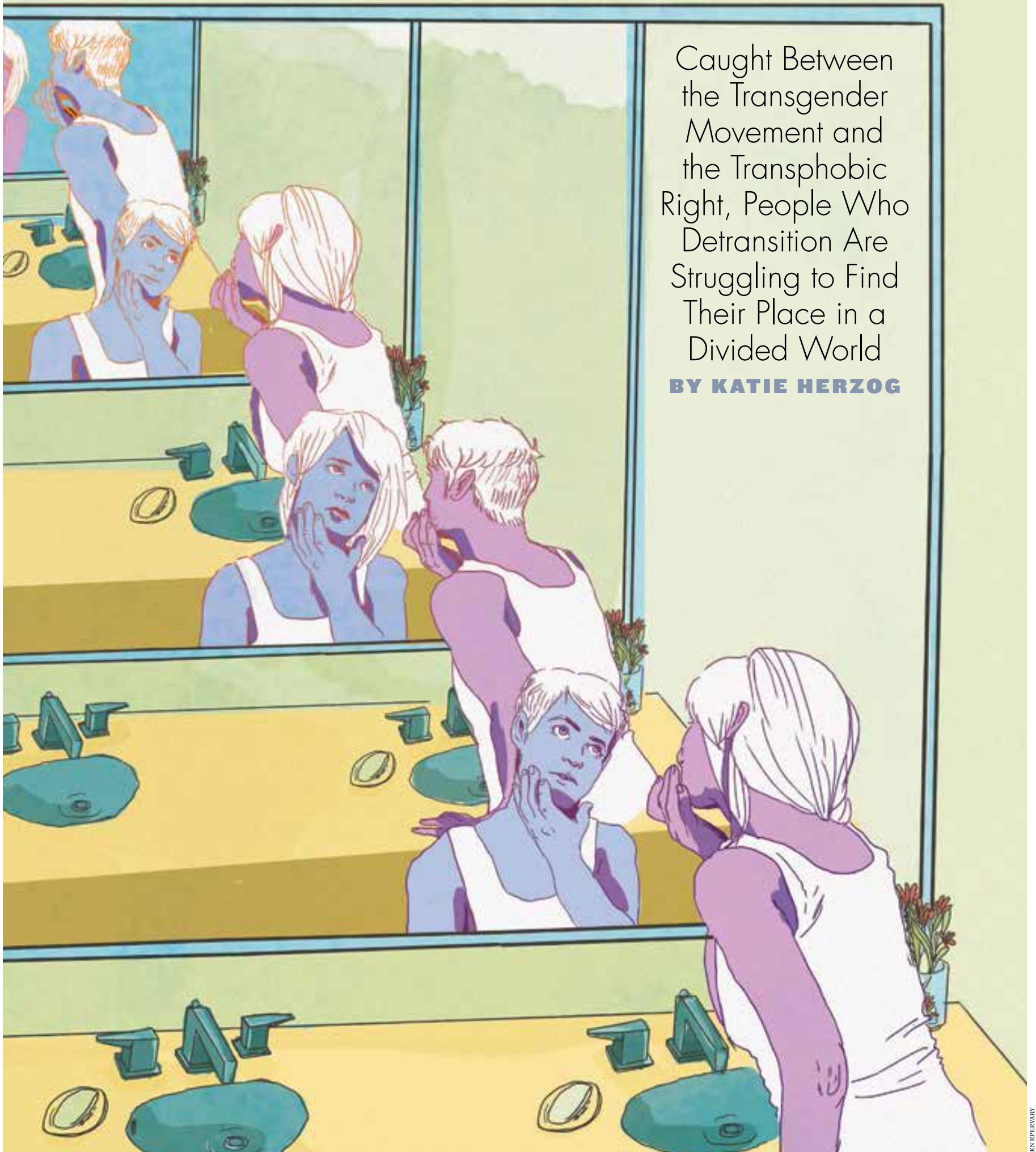
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# They Were

Caught Between  
the Transgender  
Movement and  
the Transphobic  
Right, People Who  
Detransition Are  
Struggling to Find  
Their Place in a  
Divided World

**BY KATIE HERZOG**





# Trans Once

Jackie came out to friends and family first and then posted a note on Facebook. She was adopting new pronouns, the note said, and she would like her community to respect that. It looked, at first, like a typical coming out circa 2017, one of many posted online every day as more and more people come out as transgender, nonbinary, or genderqueer. But Jackie's post was different. She wasn't coming out as trans, she was coming out as *de-trans*.

Jackie is among an emerging population of people who have transitioned to a different gender and then later transitioned back. This has ignited a contentious debate both in and outside the trans community, with various sides accusing each other of bigotry, harassment, censorship, and damaging the fight for trans rights. It's such a fraught issue that many people I interviewed requested anonymity. (All the names of detransitioners have been changed.) Others refused to speak on the record, afraid of the potential fallout. But as more people like Jackie come out, the debate is just heating up.

Jackie, now 25 and living in a suburb outside Seattle, has green eyes, short hair, and a hint of facial hair that she shaves off every day. Born female, Jackie was 17 when she started reading about trans issues online. At the time, it resonated with her deeply. She'd been a tomboy as a kid—what is now referred to as gender nonconforming.

Like many trans people, Jackie also experienced dysphoria, which is defined by the American Psychiatric Association as “a conflict between a person's physical or assigned gender and the gender with which he/she/they identify.” Known as “gender identity disorder” until 2013, today some trans activists argue that gender dysphoria shouldn't be considered a psychiatric disorder at all and should be seen as a normal human variation. (Others, however, contend that a diagnosis is essential for health-care access. Many insurance plans that cover gender reassignment surgery may not if gender dysphoria weren't considered a disorder by the APA.) Jackie describes dysphoria as an unease in her body, one that she hoped would be alleviated if the world saw her as male.

Jackie found tips online on how to pass as male—what sort of clothes to wear, how to bind her chest and change her walk. She cut her waist-length hair, changed her name, and asked people to start calling her “he” and “him.” It took another three years and the passage of the Affordable Care Act for her to start hormone therapy. Previously uninsured, under the ACA she was able to purchase insurance through the Washington Health Benefit Exchange. This covered her testosterone injections, and it likely would have covered her chest reconstruction, commonly called “top surgery,” too. But eight months ago, right when she was preparing for top surgery, Jackie changed her mind.

“Everybody says that gender is a social construct, but we also act like it's somehow an innate part of a person's identity,” she said. “I started to think the whole concept of transitioning was regressive.”

After five years on testosterone, she was also concerned about her health. While the long-term

effects of hormone therapy are largely unknown, high doses of testosterone can damage the liver. Some physicians also recommend hysterectomies for trans men over concerns that their risk of certain cancers and infections may increase. Hysterectomies, of course, are irreversible, as is genital reconstruction: A penis that has been constructed into a vagina cannot be undone, nor can the reverse.

Jackie didn't want to be on hormones anymore, but she didn't know what to expect. Would her voice get higher? Would her facial hair fall out? What did this mean for her identity going forth? Resources on detransitioning are scarce.

Most health-care providers, even those specializing in gender identity, have little experience with detransition. Lara Hayden, program manager at the Seattle Children's Hospital Gender Clinic, told me that while a few patients have stopped transitioning, they've never had a patient fully transition and then transition back. Ami Kaplan, a therapist in New York who has worked with transgender, gender variant, and genderqueer clients for more than 20 years, said that after two decades in practice, she knows of only one client who fully transitioned and then later detransitioned.

“It doesn't come up that much,” Kaplan said. “I think clinicians are a little afraid of being labeled ‘gatekeepers.’”

Until recently, the “gatekeeper” model of trans care was standard, and it meant that who could or could not change their bodies was ultimately up to therapists. Ray Blanchard, a retired sex researcher and psychologist in Toronto who was among the early clinicians advocating for sex reassignment surgery (now called gender confirmation surgery), said that when he started in the 1980s, patients had to live as their target gender for two years before medical intervention.

“They were required to supply documentation that showed they were actually living out in the community as the opposite sex and not just ordering pizza delivery and putting on a dress,” Blanchard said. “By today's standard, that would be incredibly oppressive.”

Buck Angel, a human-rights activist and filmmaker, transitioned 23 years ago, when gender reassignment was much more rare. “All the doctors who worked on me called me their guinea pig,” Angel said. “I was the first for top surgery, the first for hormones, the first for my therapist.”

Angel was in therapy for 10 years before he transitioned, and, he says, that worked for him. “I'm a big believer in mental-health care,” he told me. “I'm not saying everyone needs 10 years of therapy, but for me it was the right choice. And I've never looked back. Since day one, it's

been nothing but the perfect choice for me.”

Today, the standard of care has changed. According to guidelines issued by the World Professional Association for Trans Health, health-care providers should ask for a letter from a therapist before medical intervention, but therapists themselves aren't required to see clients for any particular length of time. Some doctors don't require a letter at all. “There has been a lot of anger in the past about gatekeeping,” Kaplan said. “So I think clinicians lean toward wanting to help people transition.”

And this, Jackie thinks, is part of the problem.

“I didn't really feel like I could talk to my counselors about detransitioning in the way that I wanted,” she said, “because they have specific political views, and I felt like if I said I had these criticisms of the whole concept of transitioning, they would have thought I was being brainwashed by transphobic bigots or whatever.”

Instead of talking to therapists, Jackie found a community online. She's now a moderator of Detransition Info, an online resource for people to ask questions and share their experiences.

Jackie and other detrans people I spoke to said their online community is in the hundreds, but no one knows precisely what percentage of the population has detransitioned. It's not even clear how many people are transgender. The United States Census Bureau doesn't collect data on gender identity (or sexual orientation), but a 2016 study from the Williams Institute at UCLA Law estimates that there are 1.4 million

**RIGHT-WING GROUPS AND MEDIA OUTLETS USE DETRANS PEOPLE AS PAWNS TO FURTHER A TRANSPHOBIC AGENDA, ARGUING THAT THEIR EXISTENCE INVALIDATES ALL TRANS PEOPLE.**

trans adults in the United States, or about 0.6 percent of the adult population. That's double previous estimates.

By all accounts, detransitioners make up a tiny percentage of that already small population: A 50-year study out of Sweden found that only 2.2 percent of people who medically transitioned later experienced “transition regret.” (The rate of cosmetic surgery patients who are dissatisfied with their nose jobs, by comparison, is estimated at about 17 percent, according an analysis published in the *Aesthetic Surgery Journal*.)

There have, however, been almost a dozen studies of looking at the rate of “desistance,” among trans-identified kids—which, in this context, refers to cases in which trans kids eventually identify as their sex at birth. Canadian sex researcher James Cantor summarized those studies' findings in a blog post: “Despite the differences in country, culture, decade, and follow-up length and method, all the studies have come to a remarkably similar conclusion: Only ►



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◀very few trans-kids still want to transition by the time they are adults. Instead, they generally turn out to be regular gay or lesbian folks.” The exact rate of desistance varied by study, but overall, they concluded that about 80 percent trans kids eventually identified as their sex at birth. Some trans activists and academics, however, argue that these studies are flawed, the patients surveyed weren’t really transgender, and that mass desistance doesn’t exist.

“The desistance myth was promoted by reparative therapists, concern trolls, and charlatans,” trans advocate Brynn Tannehill wrote on the Huffington Post. “It’s time for the 80 percent desistance figure to be relegated to

There are a number of reasons why people detransition. For some, it’s purely medical. There may be concerns about fertility loss or complications from surgery or hormone therapy. Some trans people have found it too hard to maintain a happy life. Tannehill questions the idea that people can be “ex-trans” at all. “When people do detransition,” she told me, “frequently it’s because what society did to them after they transitioned forced them back into the closet.”

That may be true for some detrans people—especially trans women, who generally have a harder time passing and who lose the benefits inherent with appearing male in society—but it wasn’t the case for Cass, a



**HOW TO BE A GIRL** Marlo Mack says, “For my child, the idea that she could choose to not be a girl is like choosing for the sky to be green and the grass to be blue. That’s how much of a fixed, unquestionable reality this is for her.”

the same junk science bin as the utterly discredited link between vaccines and autism.”

Indeed, some of the studies cited by Cantor had sample sizes as low as 16 people were more than 40 years old, and one was an unpublished doctoral dissertation. But the most recent study, published in 2013 in the *Journal of the American Academy of Child and Adolescent Psychiatry*, followed up with 127 adolescent patients at a gender identity clinic in Amsterdam and found that two-thirds ultimately identified as the gender they were assigned at birth.

For the parents of transgender children, this idea of desistance can be problematic, if not outright offensive. It makes it sound like being trans is a choice. “Our kids know full well that their lives would be easier if they ‘decided’ not to be transgender anymore,” said Seattle’s Marlo Mack, the parent of a 9-year-old trans daughter and the creator of KUOW’s *How to Be a Girl*, a podcast about raising her. “And yet they persist, in spite of the bullying, the teasing, the threat of violence. For my child, the idea that she could choose to not be a girl is like choosing for the sky to be green and the grass to be blue. That’s how much of a fixed, unquestionable reality this is for her.”

Mack says her daughter’s identity as female is firm, and it has been since a very young age. “She’s been asking what medicines she could take to not grow a beard like daddy’s since she was 4,” Mack said. Today, her daughter is in a wide community of trans kids, her parents are supportive, and it seems unlikely she’ll desist. And most trans people—anecdotally, at least—are glad they transitioned. This includes John Otto, a Seattle man who started transitioning 17 years ago. “It really was the right decision for me,” Otto said. “I still feel that very deeply. I was 45 when I started transitioning—I certainly had given it a go being a woman.” But as Jackie and the other detransitioners have shown, transitioning isn’t necessarily the right choice for everyone who experiences dysphoria.

31-year-old detrans lesbian in California. Cass was severely bullied as a gender nonconforming kid and says transitioning actually made life easier. She started taking testosterone at 20, and her community was largely supportive. She didn’t have a hard time finding work or people to date. “People were definitely nicer to me after I transitioned and they saw me as a man instead of a butch dyke,” Cass said.

Three months before Cass started taking

## THE LANGUAGE USED BY RADFEMS AND THE RIGHT WING CAN BE STRIKINGLY SIMILAR: THERE ARE DYSTOPIAN VISIONS OF A WORLD WHERE WOMEN CEASE TO EXIST ON BOTH SIDES.

testosterone, her mom committed suicide. “Transitioning was kind of a survival strategy,” Cass said. And that worked for a while, but over time, she started to sense that her dysphoria was rooted more in the trauma of her mother’s death and her own internalized misogyny than in gender identity. As an adolescent, she had been masculine, butch. “I got a lot of very harsh, negative messages about what it meant to be a woman,” Cass said. “It got to the point where I couldn’t see myself as a woman without feeling the horror other people felt toward me. Living as a man provided a kind of refuge until I was ready to dive into all that.”

When she was ready, Cass, like Jackie, looked online for advice, and she met a woman a few years older who had detransitioned. Her experiences were the same—from childhood bullying and internalized misogyny to the sense that transitioning hadn’t really solved her dysphoria at all. They became friends, talking over the course of a few ▶

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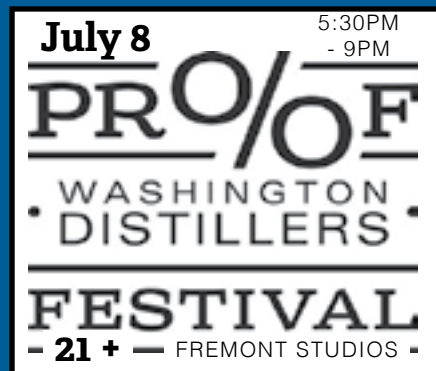
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◀ months, and then, after nine years living as a man, Cass came out as a woman.

It's been four years since Cass detransitioned. She changed the gender marker on her driver's license back to female and asked her friends and family to call her by her birth name, but she still passes as male, with a deep voice and a shade of hair on her cheeks.

"Psychologically, it was harder to detransition," she said. She compares it to the process of working through her mom's suicide. "It involved a lot more dealing with my trauma and facing the self-destructive parts of myself. It's not fun, but it's worth it."

Cass still hasn't told the health-care providers who helped her through her transition about

**"I REALLY THOUGHT I WAS TRANS," JANE SAID. "I REALLY BELIEVED IT. ONE HUNDRED PERCENT. I WAS EVEN FIRED FROM MY JOB FOR COMING OUT."**

the change. In some ways, she faults them for enabling her transition, even though it's exactly what she wanted at the time. She writes about her experience online, and in one post, she says that a favored therapist "helped me hurt myself. That definitely wasn't her intention but that's still what happened. This contradiction is difficult to face and understand."

In addition to her writing, Cass recently started posting videos to YouTube, where there are a growing number of detransitioning confessionals. In one video, which has been watched nearly 900,000 times, a young man reflects on his decision to detransition after living as a woman. He's beautiful and androgynous, with long lashes framing bright-blue eyes. "I'm not like every other boy," he said. "I can accept that now."

There's an offline community of detransitioners as well: In 2014 and 2015, Cass led a workshop on detransitioning at the Michigan Womyn's Music Festival. (Michfest, as it was known, had a contentious history with the trans community due to its long-held "women born women" policy. The festival closed after nearly 40 years in existence in 2015.) Last year, Cass and 15 other detransitioned women got together on the West Coast for a weekend of workshops, meditation, and shared experience. Cass thinks it was the first gathering of its kind.

Cass and other detransitioners are open about their lives because they want to help other people, but there's been a malicious side effect: Their stories have been hijacked by the right.

In March, Laurie Higgins, a blogger for the right-wing Illinois Family Institute, referred to Cass in a post. "Society is marching blindfolded into a brave new dystopian world whose victims are increasingly children who will one day tell their stories of regret," wrote Higgins, who has previously referred to homosexuality as "deviant," "depraved," and "immoral." Now she was using Cass for her own agenda, treating her as a victim of the "trans-cult."

This happens a lot: Right-wing groups and media outlets use detrans people to further a transphobic agenda, arguing that their existence invalidates all trans people. It's much like the narrative of the "ex-gay," which has been used by the right to argue that being gay is a choice. If it's a choice, the thinking goes, gay people don't need the rights to marry, adopt, or serve in the military—they just need to cut it out. The same goes for trans folks, as well.

Cass's story has also been repurposed by the alt-right site Breitbart, which likens transitioning to being "mutilated by sex-change surgery." There are real-life consequences to this kind of

press, especially now, when the rights of trans people have become a political flash point. Currently, Just Want Privacy, an anti-trans group, is gathering signatures for Initiative 1552 in Washington State, which, if passed, would force trans kids in public schools to use the bathroom of their sex at birth. Pushed under the guise of protecting the safety and privacy of women and children, what bathroom bills inevitably do is harm trans people, who are put at risk when forced to use bathrooms that may not match the gender they present. Bathroom bills also fundamentally demonize transgender people by perpetuating the myth they are somehow predatory or violent, when in reality, trans people are far more likely to be the victims of crime than its perpetrators. In fact, according to the US Department of Justice, at least half of transgender people have experienced sexual violence. Rates are even higher for trans women of color.

But it's not just the right wing that uses detransitioners for its own ends. Parts of the self-described feminist community do it, too: There is a contingent of "radical feminists" ("radfems" in internet parlance) who use stories like Cass's to argue that transitioning is a patriarchal attempt to reinforce gender roles and erase butch women. Some radfems (a subset of whom are commonly referred to as "trans exclusionary radical feminists" or TERFs, a term that is generally considered a slur by those it's directed toward) allege that the modern trans movement is fueled by the pharmaceutical and biotech industries, which have fooled gender nonconforming people—especially gays and lesbians—into seeking costly medical interventions for no reason.

The language used by radfems and the right wing can be strikingly similar: There are dystopian visions of a world where women cease to exist on both sides, and at times, radical feminists and social conservatives coalesce. The Women's Liberation Front (WoLF), an organization that purports to lobby on behalf of abortion rights and other feminist issues, collaborated with the conservative Family Policy Alliance to countersue Gavin Grimm, a transgender teenager in Virginia who is fighting in federal court for the right to use the boys' bathroom at school.

This does not align with Cass's values. "I have a lot of problems with WoLF and what they've been doing," she said. "I didn't like them before they started working with the right, and I like them even less now."

But some principles of radical feminism do resonate with Cass. Radfem ideology is about rejecting gender stereotypes, a philosophy that appeals to many detransitioned women who are reclaiming female identities. One of those is Jane, a 53-year-old woman in Southern California who lived as a trans man for nearly 20 years before discovering radfem forums online and, soon after, opting to transition back. "I really thought I was trans," Jane said. "I really believed it. One hundred percent. I was even fired from my job for coming out."

Jane now says that pressure from trans friends greatly influenced her decision to come out in the first place. She thinks it's an experience more common than people admit.

The idea that the perceived boom in the trans population is due to peer pressure or social contagion can be uncomfortable for trans people and their supporters; it's also a theory frequently pushed by the right. In reality, no one knows exactly why so many people seem to have recently come out as trans or some other form of genderqueer. The writer and trans woman Julia Serano argues in an essay on Medium that this is due to the shift from the old gatekeeper system of trans health care to the newer model that "takes trans people's experiences and concerns seriously."

Increased visibility and societal acceptance are also logical explanations for the perceived growth in the trans population: More people are aware it's an option now. But, as a study ►



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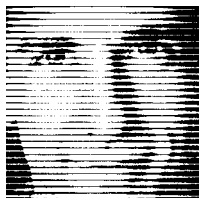
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# SAVAGE LOVE

The Music Box BY DAN SAVAGE

I had a great time at the live taping of the *Savage Lovecast* at Chicago's Music Box Theatre. Audience members submitted questions on cards, and I tackled as many questions as I could over two hours—with the welcome and hilarious assistance of comedian Kristen Toomey. Here are some of the questions we didn't get to before they gave us the hook...

**If your partner's social media makes you uncomfortable—whether it's the overly friendly comments they get on their photos or vice versa (their overly friendly comments on other people's photos)—do you have the right to say something?**



JOE NEWTON

You have the right to say something—the First Amendment applies to relationships, too—but you have two additional rights and one responsibility: the right to refrain from reading the comments, the right to unfollow your partner's social-media accounts, and the responsibility to get over your jealousy.

**Incest porn—what is the reason behind why it's so hot?**

I reject the premise of your question. There's nothing hot about incest porn.

**My partner really wants an open relationship; I really don't. He isn't the jealous type; I am. We compromised, and I agreed to a threesome. I want to meet him in the middle, but I really hate the idea of even a threesome and can't stop stressing about it. What should I do?**

You should end this relationship yourself or you can let an ill-advised, sure-to-be-disastrous threesome end it for you.

**Any dating advice for people who are gay and disabled?**

Move on all fronts: Go places and do things—as much as your disability and budget allow—join gay dating sites, be open about your disability, be open to dating other disabled people. And take the advice of an amputee I interviewed for a column a long, long time ago: “So long as they don't see me as a fetish object, I'm willing to date people who may be attracted to me initially because of my disability, not despite it.”

**Why do I say yes to dates if I love being alone?**

Because we're constantly told—by our families, our entertainments, our faith traditions—that there's something wrong with being alone. The healthiest loners shrug it off and don't search for mates, the complicit loners play along and go through the motions of searching for mates, and the oblivious loners make themselves and others miserable by searching for and landing mates they never wanted.

**My boyfriend keeps talking about how much he would like for me to peg him. (I'm female.) Should I wait for him to buy a contraption or surprise him myself? We've been dating only three months.**

Traditionally, straight couples exchange strap-on dildos to mark their six-month anniversary.

**Gay guy, late 20s. What's the best timing—relative to meals and bowel movements—to have anal sex?**

Butts shouldn't be fucked too soon after a meal or too soon before a bowel movement. For more info, read the late, great Dr. Jack Morin's *Anal Pleasure and Health: A Guide for Men, Women, and Couples*—which can be read before, during, and after meals and/or bowel movements.

**My sister's husband describes himself as**

*sexually “vanilla.” She says she hasn't had an orgasm without a vibrator in seven years. They are currently separated, and he wants her back. If he makes some lifestyle changes (stops smoking so much weed, goes to the gym), is there hope for her sex life?*

Does your sister want him back? If so, taking him back is the only way to find out if he's willing to make these lifestyle changes and make them permanently.

**I went to a big kink event. Why are the people so fucking creepy? How can you find kinky folks who aren't super pervy?**

They're hanging out with the kinky folks who aren't super judgy.

**Why do all of my gay friends make passes at my boyfriends at some point? It's not just harmless flirtation, either.**

Your boyfriends are irresistible, and your gay friends are irredeemable.

**Three great dates followed by a micropenis. What do I do? Him: six-foot-four, giant belly. Me: five-foot-five, normal proportions. Great guy, but the sex sucked.**

If you require an average-to-large penis to enjoy sex, don't keep seeing this guy. He needs to find someone who thinks—or someone who knows—tongues, fingers, brains, kinks, etc., can add up to great sex.

**As a trauma/rape survivor, I found myself attracted to girls afterward. Is this because I'm scared of men or am I genuinely attracted to girls? Is this a thing that happens after trauma?**

People react to trauma in all sorts of ways—some of them unpredictable. And trauma has the power to unlock truths or obscure them. I'm sorry you were raped, and I would encourage you to explore these issues with a counselor. Rape Victim Advocates (rapevictimadvocates.org) can help you find a qualified counselor.

**Do you think a relationship in this day and age can last forever?**

Some relationships last forever and should, some last forever and shouldn't. “Forever,” here defined as “until one or both partners are dead,” isn't the sole measure of relationship quality or success.

**My boyfriend refuses to finish inside me. When he's about to come, he pulls out and comes on my chest. Every time. I told him I have an IUD and there's no risk of pregnancy. How do I remain a feminist when my boyfriend comes on my chest every night? I know he loves me, but I feel very objectified.**

A woman who enjoys having someone come on her chest doesn't have to surrender her feminist card for letting someone come on her chest. But you don't enjoy it—it makes you feel objectified in the wrong way. (Most of us, feminists included, enjoy being appreciated for our parts *and* our smarts.) Use your words: “I don't like it when you come on my chest. So that's over.” He'll have to respect that limit or he'll have to go. If he doesn't feel comfortable coming inside you, IUD or no IUD, you'll have to respect his choice. He can pull out and come somewhere else—in his own hand, on his own belly, or in a condom. ■

On the *Lovecast*, Dan chats with the author of *Everybody Lies*: [savagelovecast.com](http://savagelovecast.com).

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# THINGS TO DO ARTS & CULTURE

## All the Events *The Stranger* Suggests This Week

Find the complete calendar of things to do in Seattle at [strangerthingstodo.com](http://strangerthingstodo.com) [strangerTTD](#) [Stranger Things To Do](#)



**Yayoi Kusama: Infinity Mirrors**  
June 30–Sept 10 at Seattle Art Museum

CATHY CARVER

### ART

## Yayoi Kusama: Infinity Mirrors

**DON'T MISS** Interest in Yayoi Kusama's work has been high in recent years, due in part to high-profile exhibitions at the Tate, the Whitney, and other major international institutions. When *Infinity Mirrors* opened at the Hirshhorn Museum in Washington, DC, in February 2017, it drew more than 32,500 visitors in a week—the museum's greatest attendance for those dates in decades. The show's next stop is Seattle Art Museum, and anticipation is already running high in the city that hosted her first US exhibition 60 years ago. The playful accessibility of Kusama's work, paired with its genuine expression of cosmic wonder, has made her one of the most successful and iconic contemporary artists in the world. *Infinity Mirrors* promises to be a blockbuster exhibition for SAM and one of the must-see

experiences of the summer. (*Seattle Art Museum, opens Fri June 30, Wed-Mon, \$34.95, through Sept 10*) **EMILY POTHAST**

*We also recommend...*

### MUSEUMS

**African Renaissance:** Seattle Art Museum, Mon, Wed-Sun, \$25, through March 4  
**Amie Siegel: Interiors:** Frye Art Museum, Tues-Sun, free, through Sept 3  
**Bowie by Mick Rock:** Museum of Pop Culture, opens Sat July 1, \$28, ongoing  
**Cut Up/Cut Out:** Bellevue Arts Museum, Wed-Sun, \$12, June 30–Oct 22  
**Daniel Minter: Carvings:** Northwest African American Museum, Wed-Sun, \$7, through Oct 1  
**Denzil Hurley: Disclosures:** Seattle Art Museum, Mon, Wed-Sun, \$25, through Nov 5  
**Electric Coffin: Future Machine:** Bellevue Arts Museum, Wed-Sun, \$12, through Sept 10  
**If You Don't They Will: no. NOT EVER.:** Henry Art Gallery, Wed-Sun, \$10, through Oct 1  
**Inye Wokoma: An Elegant Utility:**

Northwest African American Museum, Wed-Sun, \$7, through July 27

**Jacob Lawrence: Eight Studies for the Book of Genesis:** Henry Art Gallery, Wed-Sun, \$10, through Oct 1

**Kraft Duntz featuring Dawn Cerny: Fun. No Fun.:** Henry Art Gallery, Wed-Sun, \$10, through Sept 10

**Marimekko, With Love:** Nordic Heritage Museum, Tues-Sun, \$8, through July 9

**Teardrops That Wound: The Absurdity of War:** Wing Luke Museum, Tues-Sun, \$17, through May 20

**Terracotta Warriors of the First Emperor:** Pacific Science Center, \$33, through Oct 1

**We Are the Ocean: An Indigenous Response to Climate Change:** Wing Luke Museum, Tues-Sun, \$17, through Nov 12

**Year of Remembrance: Glimpses of a Forever Foreigner:** Wing Luke Museum, Tues-Sun, \$17, through Feb 11

**Zhi Lin: In Search of the Lost History of Chinese Migrants and the Transcontinental Railroads:** Tacoma Art Museum, Tues-Sun, \$15, through Feb 18

### GALLERIES

**Adrien Leavitt: Queer Feelings:** Vermilion, Tues-Sun, free, through July 8

**And Not Or:** Hedreen Gallery, Wed-Sat free, through Aug 12

**Angelica Maria Millán Lozano and Sofía Córdova: Thrown:** Bridge Productions, Thurs-Sat, free, through July 1

**Christopher Buening: New Work (Guerrilla Ceramics):** SOIL, Thurs-Sun, free, through June 30

**Contemporary Japanese Prints:** Davidson Galleries, Tues-Sat, free, through July 1

**¡Cuidado! - The Help:** Greg Kucera Gallery, Tues-Sat, free, through July 15

**Gaylen Hansen: New and Select Work from the Past:** Linda Hodges Gallery, Tues-Sat, free, through July 1

**Jason T Miles: Lightning Snake:** Fan-tagraphics Bookstore and Gallery, free, through July 5

**Josh Faught: Sanctuary:** St. Mark's Cathedral, free, through July 31, 2018

*Continued ►*





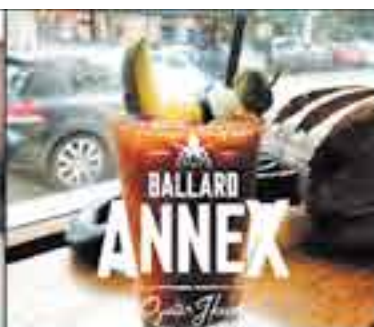
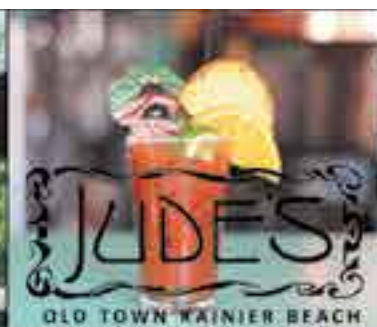
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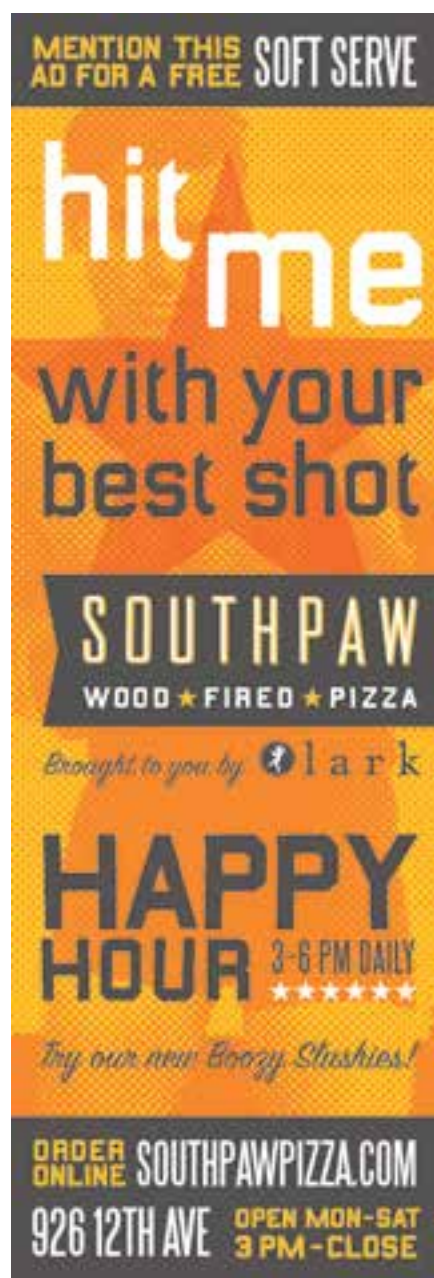
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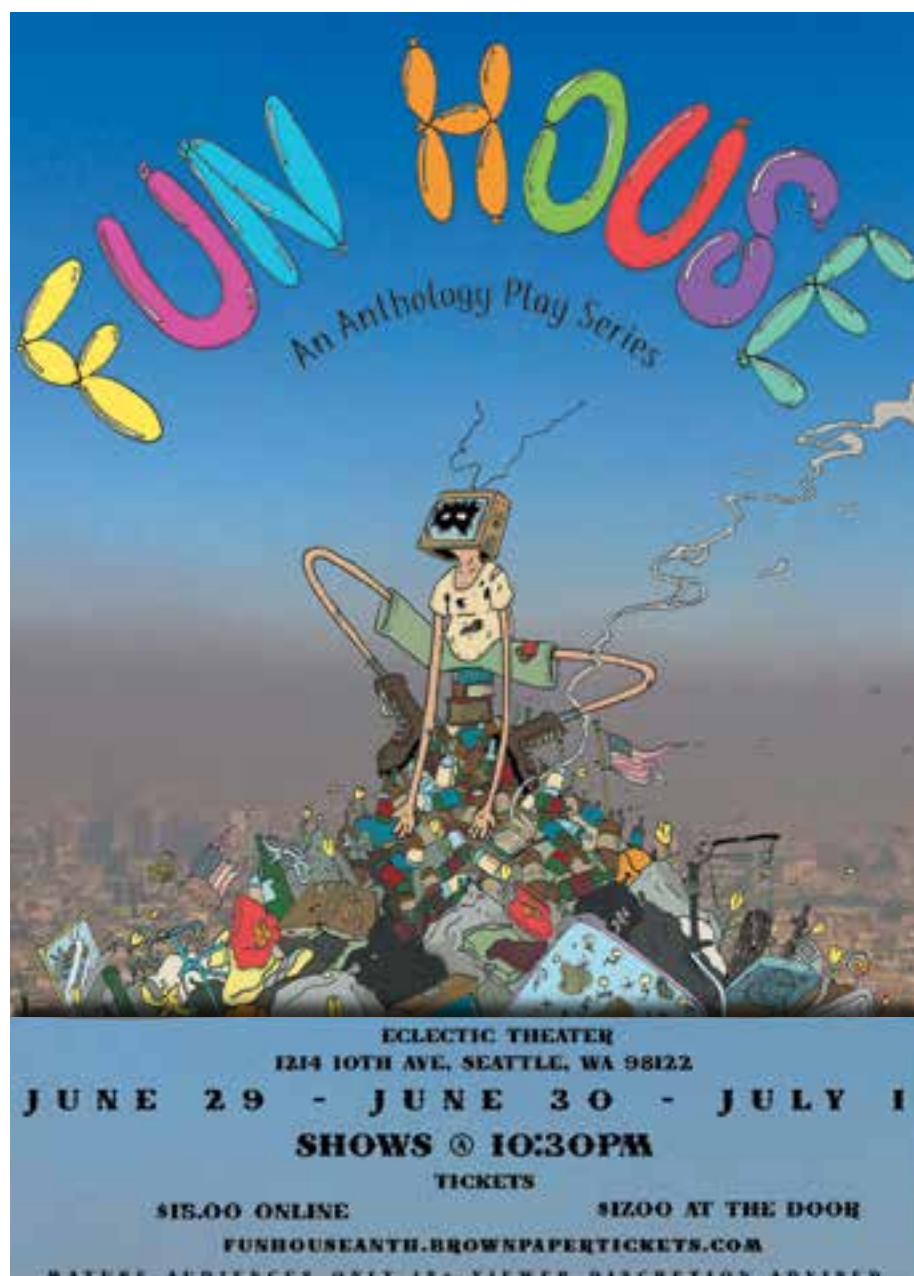
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## THINGS TO DO **ARTS & CULTURE**

**Kathy Liao: Lingering Presence:** Prographica / KDR, Tues-Sat, free, through July 1

**Mwangi Hutter: Falling in Love, Again.:** Mariane Ibrahim Gallery, Wed-Sat, free, through July 21

**Paul Komada: Monument In Memory: Abstract Alaskan Way:** 4Culture, Mon-Fri, free, through June 29

**Rene Almanza, Isauro Huizar, and Alexis Mata (Ciler): Vessel: Three Viewpoints From Contemporary Mexico:** SOIL, Thurs-Sun, free, through July 1

**SAM Gallery: Ryan Molenkamp:** Washington State Convention & Trade Center, free, through Aug 15

Complete listings at [strangerthingstodo.com](http://strangerthingstodo.com)

### PERFORMANCE

## Hang Together: A Performance Farewell for John DeShazo

**DON'T MISS** If you've worked in the Seattle theater world for any length of time, chances are you owe John DeShazo for something. He probably built a shelf for you, or reworked the electrical wiring in your newly acquired space, or built an entire set for you, as he did for the PALMS show at Northwest Film Forum, where he served on the board of directors for 17 years. He's a major pillar and pillar-builder in the scene, and now he and his equally talented partner, Susannah Anderson, are leaving town. Go say good-bye at this big old party, featuring performances by *The Stranger's* own Sean Nelson, the Vis-à-Vis Society, actor/storyteller Matt Smith, dancer/choreographer Paige Barnes, musician/performer Sarah Paul Ocampo, ChromaMatic (with spontaneous painting!), and "mad scientist"/animator Web Crowell. NWFF executive director Courtney Sheehan will serve as your host. (*Northwest Film Forum, June 30-July 1, 8 pm, \$20*) **RICH SMITH**

*We also recommend...*

**Adam Ray:** Parlor Live Comedy Club, Bellevue, Thurs-Sat, \$20-\$30

**Camptacular!:** Triple Door, Fri-Mon, \$35-\$45, through July 3

**Dreamgirls:** Village Theatre, Issaquah, Wed-Sun, \$50-\$78, through July 2

**(IM)PULSE:** Spectrum Dance Theater at Seattle Repertory Theatre, Thurs-Sun, \$42, through July 2

**Kate Wallich + The YC and Madboots Dance: Split Bill:** Founders Theater, Thurs-Sun, \$20/\$25, through July 2

**The Realistic Joneses:** New Century Theatre Company at 12th Avenue Arts, Thurs-Sat, \$20-\$35, through July 1

**RECLAMATION: A Benefit Dance Show for Syrian Refugees:** Columbia City Theater, Sun July 2, 5 pm & 8 pm, \$18-\$20

**Romy and Michele's High School Reunion:** The 5th Avenue Theatre, Wed-Sun, \$29-\$121, through July 2

**The Shadow Council:** Northwest Film Forum, Wed June 28, 8 pm, \$12

**Sweeney Todd: The Demon Barber of Fleet Street:** ArtsWest, Thurs-Sun, \$19-\$39.50, through July 1

**Welcome to Braggsville:** Book-It Repertory Theatre, Wed-Sun, \$15-\$50, through July 2

Complete listings at [strangerthingstodo.com](http://strangerthingstodo.com)

### FILM

## Band Aid

**DON'T MISS** It's strange the way movies can make you like people who would annoy you in real life. The married couple at the center of this surprisingly affecting and well-modulated feelings comedy are archetypal white millennial trash: a failed writer/Uber driver and a half-assed graphic designer who live on the east side of Los Angeles, smoke tons of weed, can't/won't fuck each other, and generally feel mordantly disaffected from their ever-more-successful contemporaries. Then Anna (writer-director Zoe Lister-Jones) has the idea of forming a band and transforming their recurring arguments into songs. It's a thin premise that goes a long way because the songs are pretty good and the performers are game and credible. Midway through, you look up and realize you weirdly care about these people because they're funny, and suffering is relative, and empathy exists in the world. Fred Armisen is very good as the band's weirdo neighbor-drummer. (*SIFF Cinema Uptown, opens Fri June 30*) **SEAN NELSON**

*We also recommend...*

**After the Storm:** SIFF Cinema Uptown, June 28-29, \$14

**All Eyez on Me:** Various locations

**The Bad Batch:** Grand Illusion, \$9

**The Beguiled:** Various locations, opens Thurs June 29

**Guardians of the Galaxy Vol. 2:** Various locations

**The Hero:** Various locations



**Band Aid**  
Opens June 30 at SIFF Cinema Uptown



THINGS TO DO **ARTS & CULTURE**

**Ijeoma and Ahamefule Oluo in Conversation**  
Thurs June 29 at Town Hall

**I, Daniel Blake:** SIFF Cinema Uptown, opens Fri June 30

**It Comes at Night:** Various locations

**A Live Presentation of 2001: A Space Odyssey:** Benaroya Hall, June 30-July 1, 8 pm, \$38-\$128

**Nuclear Lands, A History of Plutonium:** Mt. Baker Community Club, Thurs June 29, 6 pm, free

**Reservoir Dogs:** SIFF Cinema Uptown, opens Fri June 30

**Wonder Woman:** Various locations

Complete listings at [strangerthingstodo.com](http://strangerthingstodo.com)

**QUEER**

## Mark “Mom” Finley: *Someone Get Me a Chainsaw!*

**DON'T MISS** Perhaps you've been fortunate enough to have been caught in the big gay whirlwind that is Mom Finley: a towering matriarch composed entirely of arched eyebrows and bons mots, she's as indelible a part of the Seattle landscape as one of those towering construction cranes, only with better angles. Her new show promises storytelling, songs, and maybe a little piano, which is all we could possibly hope for in a night of theater. Listening to Mom's stories is like riding a series of roller coasters, and at times you'll find them too outrageous to possibly be true—and yet also too good to possibly disbelieve. (*InArtsNW*, Fri June 30, 8 pm, \$10) **MATT BAUME**

*We also recommend...*

**Stripped Underwear Party with DJ Dana Dub:** The Eagle, Sat July 1, 9 pm-3 am, \$6/\$8 after 10:30 pm

**FOOD & DRINK**

## Rough Draft

**DON'T MISS** My enduring affection for anything and everything the trio of dudes behind the Rough Draft series do is no secret. I have a nearly standing order for tickets to their events, and I shamelessly endorse them in this paper at every opportunity. Speaking of that shameless endorsement, RD #7 is here. It's sponsored by Woodford Reserve this time around, which means the most seasonal, whimsical, brain-bending food you've had in a while, all paired with some damn fine whiskey. Plus, it's a mere \$75, which is peanuts when you consider how liberal barman Nick Jarvis is with the booze and how astoundingly inventive Aaron Wilcenski and Erik Jackson

are with the food. They didn't post a menu, and the only words I can make out on the notebook hiding behind a mostly empty bottle of Woodford rye in their event photo are fish, crème fraîche, and dandelion, but whatever preparations those end up in are sure to be fabulous. See you there, I hope! (*Gatevalve Studios*, Thurs June 29, 6 pm, \$75) **TOBIAS COUGHLIN-BOGUE**

*We also recommend...*

**Bastille Café & Bar Rooftop Dinner**

**Series:** Bastille Cafe Bar, Mon-Tues, 5:45 pm, \$165, through Sept 19

**Friday Night Dinner Series: Olde Fashion BBQ:** Delicatus, Fri June 30, 6:45-9 pm, \$40

**Lush Sounds:** Volunteer Park Conservatory, Fri June 30, 7-10 pm, \$10/\$12

**Mayor Bingo and Trivia Night!:** Peddler Brewing Company, Fri June 30, 7 pm, free

**Pike Place MarketFront Grand Opening Celebration:** Pike Place Market, Thurs June 29, 2-7 pm, free

**Porchlight Turns Eight!:** Seven Hills Park, Tues July 4, 2-6 pm, free

**Rosé All Day Saturdays:** Sorrento Hotel, Sat, free admission, through Aug 26

Complete listings at [strangerthingstodo.com](http://strangerthingstodo.com)

**READINGS & TALKS**

## Ijeoma and Ahamefule Oluo in Conversation

**DON'T MISS** The Oluo siblings have immeasurably improved the minds and hearts of this city. In addition to acting and writing and creating tremendously successful pop operas, Ahamefule plays trumpet in the Stranger Genius Award-winning group Industrial Revelation. Ijeoma runs the Establishment and occasionally breaks our website with insightful commentary, as she did most recently with her piece on Rachel Dolezal. If you want to learn to be even half as cool, thoughtful, creative, and politically engaged as these two are, then you should go hear them share their life stories. (*Town Hall*, Thurs June 29, 7:30 pm, \$5) **RICH SMITH**

*We also recommend...*

**Death Rattle Hum: Quenton Baker & Touring Poets:** Vermillion, Thurs June 29, 6-8 pm

**The “Ground Finale”:** Town Hall, Fri June 30, 7 pm, free

**Inye Wokoma in Conversation:** Northwest African American Museum, Wed June 28, 7-9 pm, free

**Jess Arndt: Large Animals:** Elliott Bay Book Company, Wed June 28, 7 pm, free

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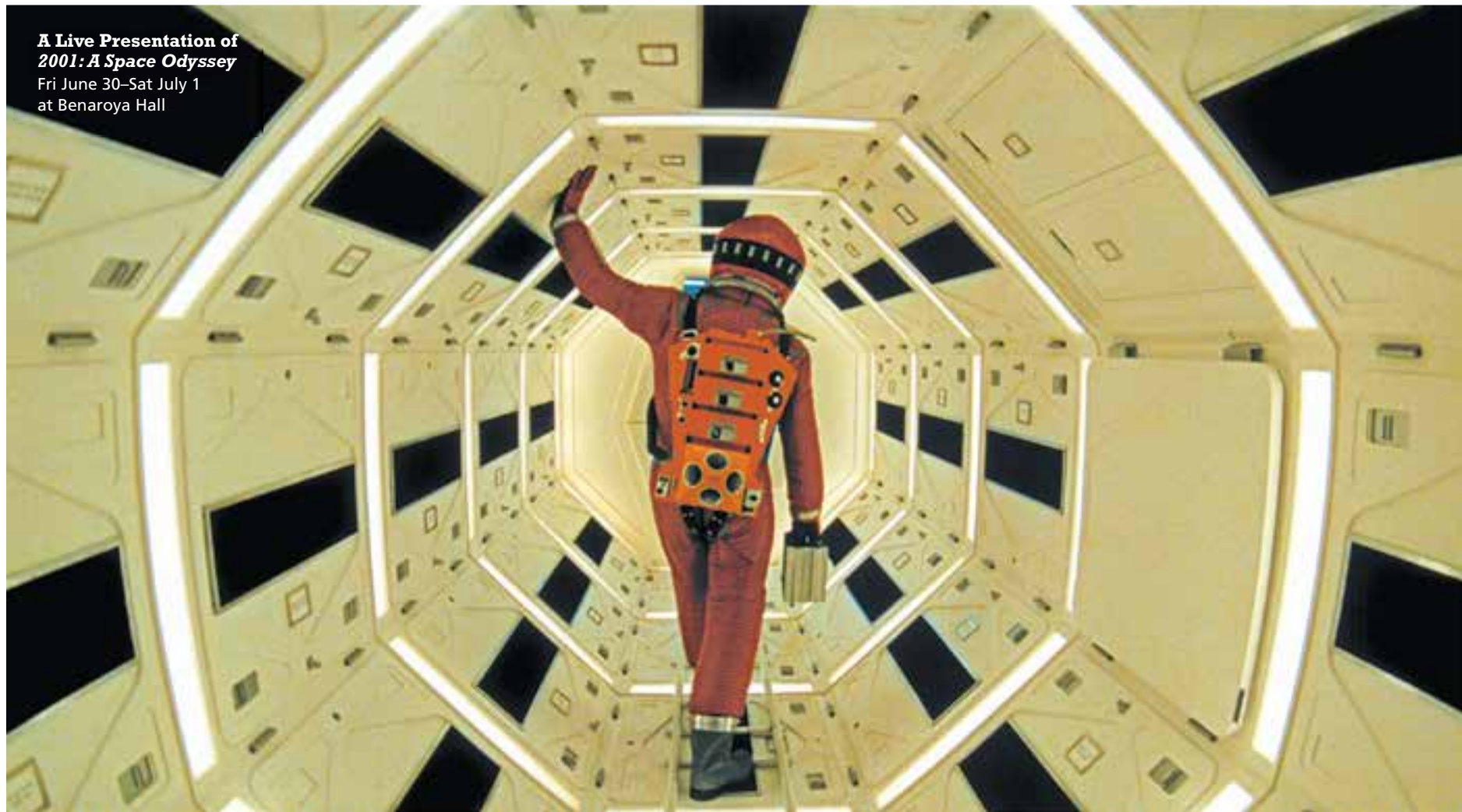


# THINGS TO DO MUSIC

## Noteworthy Shows This Week

strangerthingstodo.com @SEAshows

**A Live Presentation of  
2001: A Space Odyssey**  
Fri June 30–Sat July 1  
at Benaroya Hall



### WEDNESDAY 6/28

#### **P-Lo, REXX Life Raj, 40Groove**

(Chop Suey, all ages) Quiet as kept for the last few years, the HBK Gang has exemplified young NorCal funk in the modern era. Cofounding the HBK (Heartbreak Kids) while attending high school with Richmond rapper Iamsu, the Filipino American gold-slugged rapper/producer/DJ P-Lo (not to be confused with the PLO) is today known for a slinky, synthy bounce (and slick, gameful rap) that's unmistakably weaned on the last two decades of the Bay Area's oft-imitated, go-dumb brilliance. Ratchet highlights abound on *Moovie!*, P-Lo's 2015 tape with fellow Heartbreaker Kool John, as well on his latest solo release, *More Than Anything*. Check the E-40-featuring single "Put Me on Something," and check this shit as well—I've never met a human who hated on 40 who didn't turn out to be a terrible fucking person. Take that to the bank. Yee. **LARRY MIZELL JR.**

#### **!!!, So Pitted, Master Bedroom**

(Crocodile, all ages) Having worked as professional party-starters for more than two decades, the members of !!! have their shtick down tight. From their days as scrappy punks from Sacramento to catching and riding the dance-punk wave all the way to the top with their classic "Me and Giuliani Down by the School Yard," !!! have continued to hone their skills as a live act over the past 10 years. Their shows contain an energy that doesn't always come through on record, but their latest full-length on Warp Records,

*Shake the Shudder*, sees them flaunting a renewed sense of purpose in their songwriting, promising that their latest stop through town will be an especially electrifying one.

**NICK ZURKO**

#### **Buster Williams Quartet**

(Jazz Alley, all ages) Buster Williams is "only" one of the more consistently interesting jazz bassists working, so you can imagine my regrets when he walked out of the all-star Heads of State band (who recorded one must-hear album with him and one without). But he left to throw himself a birthday party in the form of a tour, so I can't exactly carp. Yes, he worked with Miles Davis, later Herbie Hancock, and a lot of other famous and talented people. Williams got there by never caving in to rote. He's not flashy; he solos a bit, but not compulsively. But you can never tell what note, what lick, what lexicon he'll break out next. Even the stuff that sounds like easy-listening make-out sessions has it! (But it probably won't make it to this stage.)

**ANDREW HAMLIN**

### THURSDAY 6/29

#### **Animal Collective, Eyvind Kang, Jessika Kenney**

(Neptune, all ages) The critical vanguard has abandoned Animal Collective in recent years, a surprising development for a band whose brilliance was, as recently as 2010 or so, the subject of plenty of tortured internet debates. (At least among nerdy indie-rock dudes on music blogs, which, hey, guilty.) Luckily for AC fans, it's the

conversation, not the music, that's changed. The group's last two full-lengths, *Centipede Hz* and last year's *Painting With*, elicited a collective shrug from music critics, but the group's hallmarks—charmingly elliptical songwriting, wide-eyed psychedelia, vertiginous vocal harmonies—remain. No longer an "important" band, Animal Collective are just Animal Collective, and that's more than okay. **ANDREW GOSPE**

#### **Jonah Parzen-Johnson, Lori Goldston + Chris Icasiano**

(Chapel Performance Space, all ages) Chicago-bred, Brooklyn-based saxophonist Jonah Parzen-Johnson deploys circular breathing techniques and an analog synthesizer (which he controls with his feet) to create eerily atmospheric compositions that hover in the intriguing zone among Jon Hassell's Fourth World Music, Graham Haynes's 1990s output, and Terry Riley's *Poppy Nogood and the Phantom Band All Night Flight, Vol. 1*. Parzen-Johnson's new album on Clean Feed, *I Try to Remember Where I Come From*, conjures a nocturnal, sacred glow not unlike those ambient passages found on Spiritualized's first three albums. Despite all that name-dropping, I don't mean to imply Parzen-Johnson's work is derivative; it's actually vital stuff that just happens to trigger thoughts of those important artists. **DAVE SEGAL**

#### **Transfusions: Archivist, IVVY, P L L, Dr. Troy**

(Kremwerk) Born out of Medical Records owner Dr. Troy's insatiable love for great, weird techno, the Transfusions sublabel has

issued several 12-inch slabs of heat, including releases by Alexander Robotnick, L/F/D/M, Derivatives, and Pye Corner Audio's Martin Jenkins. Tonight's headliner, Archivist (Seattle's Alex Markey), has a new EP on Transfusions titled *Chutes and Ladders*, and its four tracks transport you to those spiral-eyed zones you want to enter as the psychedelics kick in. This is A+ minimal techno executed with surgical attention to tones and rhythms that facilitate escape from mundanity. Fellow Seattle producers and MOTOR veterans IVVY (Madi Levine) and P L L (ex-Brain Fruit member Chris Davis) also harness the mantric power of swift, pummeling beats and beautifully abrasive timbres for maximal dance-floor freak-outs. **DAVE SEGAL**

### FRIDAY 6/30

#### **MOTOR: Collin Gorman Weiland, Samantha Glass, Decoy, Dr. Troy**

(Timbre Room) As part of Dreamweapon, Collin Gorman Weiland helped to promulgate some of this century's filthiest techno and house tracks. In solo guise, Weiland has found an ideal home in Downwards Records, a UK-based imprint focusing on techno's grimmest and grittiest tendencies. The music's stark bleakness sounds and feels so right in 2017. Samantha Glass (aka Wisconsin musician Beau Devereaux) offers a combination of mordant post-rock and the darkly euphonious electronic music of 1970s-era Cluster, with bonus glum muttering to augment the downer vibes. His 2016 album, *Preparation for a Spot in the World*, inhabits an understatedly

*Continued* ►





## BLACKBERRY SMOKE

AUGUST 3 | 8:30PM

25TH ANNIVERSARY TOUR

## MXPX

with SLICK SHOES

JULY 8 | 8:00PM

## POKEY LAFARGE

KEXP'S SWINGIN' DOORS & SHOWBOX PRESENT

AUGUST 23 | 8:30PM

## THE REVOLUTION

KEXP & SHOWBOX PRESENT AN EVENING WITH

JULY 15 | 8:30PM

## MARK LANEGAN

with DUKE GARWOOD + LYENN

AUGUST 24 | 9:00PM

## MICHELLE BRANCH

with HAERTS

JULY 18 | 8:30PM

## FIDLAR

with THEE COMMONS

AUGUST 25 | 9:00PM

## THE PSYCHEDELIC FURS

with ROBYN HITCHCOCK

JULY 21 | 9:00PM

## DEAD CROSS

AUGUST 26 | 9:00PM

## LED ZEPAGAIN

JULY 28 | 9:00PM

## AGAINST ME!

with BLEACHED + DIRTY NIL

SEPTEMBER 9 | 8:30PM

## SHOWBOX SODO

1700 FIRST AVENUE SOUTH

## PLAYBOI CARTI

JULY 8 | 8:30PM

## KIP MOORE

with JACOB DAVIS

AUGUST 19 | 9:00PM

## ALL TIME LOW

with SWMRS + WATERPARKS + THE WRECKS

JULY 11 | 6:30PM

## 2 CHAINZ

AUGUST 20 | 8:00PM

## CHEVELLE

with BLACK MAP + DINOSAUR PILE-UP

AUGUST 7 | 7:30PM

## PEPPER + TRIBAL SEEDS

with FORTUNATE YOUTH + ALOHA RADIO

SEPTEMBER 12 | 7:30PM



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CENTER



July 1 / 10pm  
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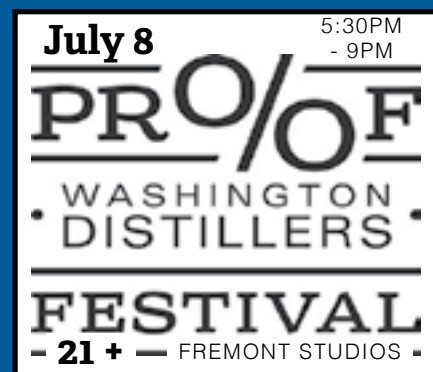


JULY 6 / 8PM

THE ROAST OF

# MAMA TITS

Egyptian  
Theatre



July 8

5:30PM  
- 9PM

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## THINGS TO DO MUSIC

infernal world that excises corniness out of goth and horror-film scores. Recording for Seattle's rising Budget Cuts label, Decoy is yet another local producer adding fresh angles and hues to minimal techno's stream-lined parameters. **DAVE SEGAL**

### DJ Paypal, DJ Orange Julius, DJ Mastercard, DJ NHK Guy

(Kremwerk) A lot of footwork is utilitarian—repetitive, high-speed drum-machine and sampler face-offs designed to challenge dancers more than listeners. The DJs on this bill, though, take footwork's forms and complicate them both musically and conceptually. The first three DJs are part of the Mall Music collective, whose post-everything, Tumblr-ready aesthetic belies a reverence for their craft. At least as impressive is DJ NHK Guy, aka Seattle producer Jesse Lopez. Released in May, his first album, *At Your Door*, is playful, multifarious dance music, blending samples of Japanese pop, R&B, and rap with club-ready beats. It's an auspicious debut, and one of the year's best local albums. **ANDREW GOSPE**

### A Live Presentation of 2001: A Space Odyssey

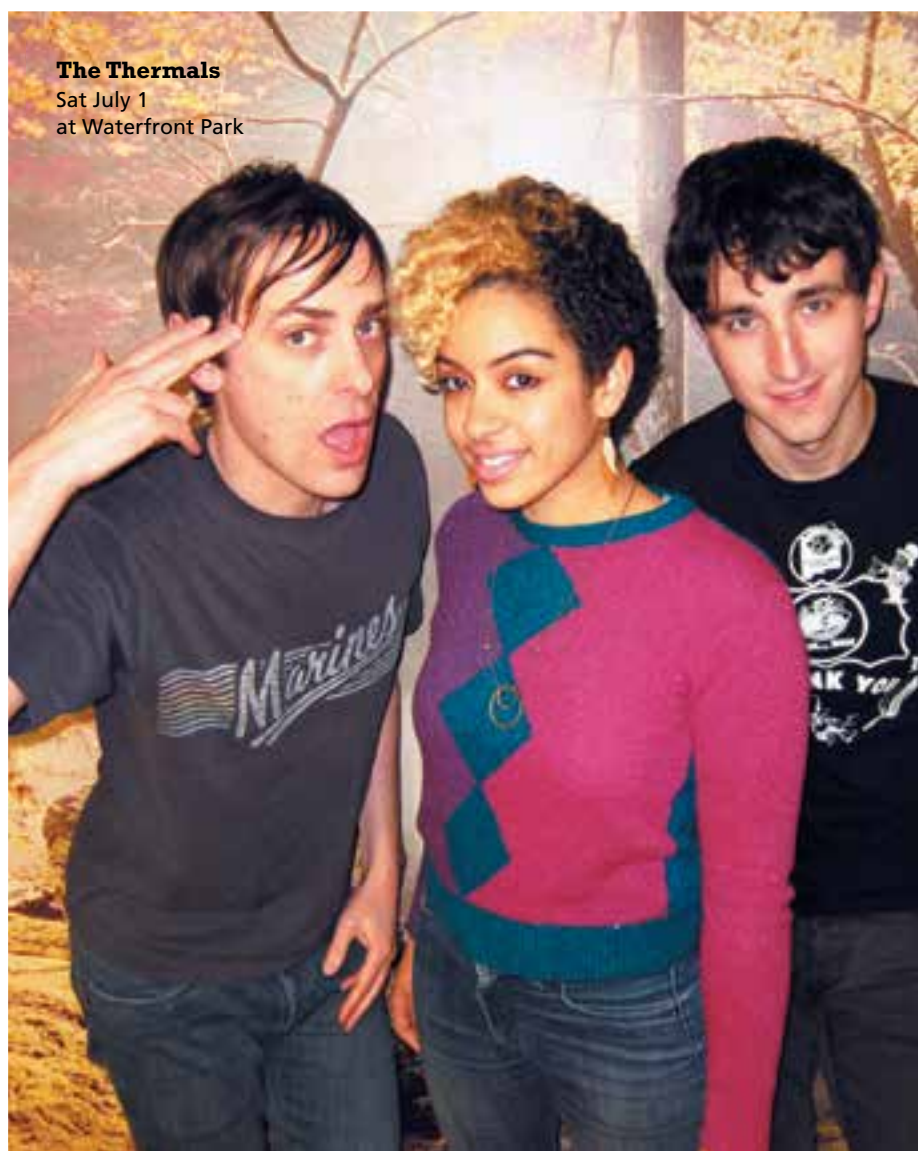
(Benaroya Hall, all ages, June 30–July 1) I started college as an astrophysics major (big twist: I didn't end college that way), and I spent an absurd amount of time absorbing movies, music, and literature that pertained to astronomy in order to bring a little levity into such daunting subject matter. One of the few things that space nerds stuck in a lab could agree on was that pop culture rarely represents space accurately both as

a technical concept and an abstract reality. Therefore, we pivoted to pieces that legitimately reflect the feeling you have when you're alone, gazing into a telescope as big as your apartment, charting the movement of comets for your absent TA. To date, *2001: A Space Odyssey* is one of the only films I've seen that encapsulates the vertiginous wonder and the encroaching psychosis of a brain struck by space—its expansion, its promise, and its inevitable bleakness. This film is a gift to us all, and a live score by Seattle Symphony and the Seattle Symphony Chorus will only build on its impact as a touchstone for faraway worlds and feelings closer to home. **KIM SELLING**

### SATURDAY 7/1

#### Search Party: The Sonics, the Struts, Black Pistol Fire, Thunderpussy

(Seattle Center) Tacoma-bred garage-rock freaks the Sonics pioneered a lascivious and groovy brand of 1960s rock 'n' roll that has been copiously emulated since. The raunch-rock trailblazers have remained ever-relevant and musically hard-hitting, with their most recent record, *This Is the Sonics*, a proper representation of all the rude 'n' crude garage rock that has been re-created in various revival waves since they helped create it with singles like their spooky-sexy 1964 debut "The Witch." Although it's a benefit for all-ages haven Vera Project, the event is outdoors with 40-plus beers on tap for maximum seasonally mandated sunshine-and-booze absorption. Local support comes from shock-devoted rockers Thunderpussy, UK-based dirty-glam



**The Thermals**  
Sat July 1  
at Waterfront Park

**HIGHLINE**

Wednesday, June 28  
**KYLMYYS**  
Surrealized  
Bad Beaches  
God and Vanilla  
8 PM \$10 - \$12

Thursday, June 29  
**WITCH BOTTLE**  
Isenordal (acoustic)  
Headstone,  
Brigade Miss Spooky  
9 PM \$10

Friday, June 30  
**WILT**  
Askevault  
Fetid, Hideous Creep  
9 PM \$10

Saturday, July 1  
**INNUMERABLE**  
Forms  
Acid Feast  
Cerebral Rot, Mortiferum  
9 PM \$10

Sunday, July 2  
**LOUDMOUTH**  
Cunts - standup comedy  
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Slums of Utopia  
Mud On My Bra, Flan  
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AudioH presents  
**FAREWELL AARON JACKSON**  
With support by audioH  
and Oxymoron 11/10

**SAT 7/1 11/10 pm** 4/4 Music  
**GROUNDUP**  
Featuring Chris Roman  
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**Vinyl-centric House**  
**DJ Sets \$5**

**Thu 7/6 9pm** **THORCRAFT COBRA,**  
**Old Coast, Smashie**  
**Pacific Echoes**

**Fri 7/7 9pm** **DUG -**  
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**SAT/JULY 8 • 8PM** .....  
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brehmer, taylor zickefoose & gabriela condrea  
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**TUE/JULY 11 • 7:30PM** .....  
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**ray goren • 7/16 dada • 7/18 sidestepper**  
**• 7/21 the cold hard cash show • 7/22 landau**  
**eugene murphy jr • 7/23 carolyn wonderland**  
**• 7/25 kate lynne logan & peter bradley adams**

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# THINGS TO DO MUSIC

revivalists the Struts, and Austin-based fury-rock duo Black Pistol Fire. **BRITTNI FULLER**

## Queen, Adam Lambert

(KeyArena, all ages) This bill is utterly wrong, of course. Sure, Adam Lambert has a great voice, a great face, and a great body. The former *American Idol* contestant is out and has taken his lumps for it. What Lambert does not have is what RuPaul called the TP, the Total Package. The TP in this case concerns the late Queen vocalist Farrokh Bulsara, who turned himself into Freddie Mercury, dazzled the world, dosed the faithful and anyone else within earshot with excess, and buried his non-Caucasianess deeper than his queerness (on the latter, he'd drop hints with a wink or the aesthetic equivalent—but no one could ask him about family). Mercury hid in plain sight, signified in plain sight, and died from AIDS in shame. Go to this concert if you want spectacle. You'll get it, but you won't get history. **ANDREW HAMLIN**

## KEXP Rocks the Dock: The Thermals, Bread & Butter, Jenn Champion

(Waterfront Park, all ages) This free event kicks off this summer's Friends of Waterfront Seattle's Hot Spot events. And if the Northwest weather dial hasn't switched to "let's get sweaty" setting yet, this load of lovelies will certainly help push the heat index higher. So who's on dock? Jenn Champion, who'll be performing their super fun electronic dance indie-pop; Bread & Butter, a sweet local power-pop group known for always bringing the (ahem) jam; and the Thermals, faves from Portland who will be

playing their well-loved take on PacNW pop rock. **MIKE NIPPER**

## TYPONEXUS Globalist Series: Lubomyr Melnyk

(Chapel Performance Space, all ages) Ukrainian composer/pianist Lubomyr Melnyk can transport you out of your workaday doldrums with just the unparalleled swiftness of his fingers touching ivories. With monomaniacal focus, he turns the piano into a font of refulgent cascades and crystalline clusters of momentous beauty. Wikipedia tells us that Melnyk is the world's fastest pianist, plinking 19.5 notes per second with each hand, but he also possesses endurance: He holds the record for most notes played in one hour—93,650. The thing is, they're exceptional notes, some of the best notes your ears will ever receive. Melnyk will be performing amid works by an international array of visual artists in a new series curated by drone musician/artist Garek Jon Druss. Expect an evening of sublime sensory overload. **DAVE SEGAL**

## SUNDAY 7/2

### Ween

(Marymoor Park, all ages) Anyone with a deep love or even a straightforward appreciation for Ween knows that there's so much more to what the dynamic duo of Aaron Freeman and Mickey Melchiondo (aka Gene Ween and Dean Ween) do than mere "comedy rock." Yes, a chunk of their material is humorous, ironic, or absurdist, and that material—"Bananas and Blow" and "Spinal Meningitis (Got Me Down)" to name two—is fucking great, even as it

hopscoches through genres ranging from show tunes to country music to metal to "pop." But take a listen to *White Pepper* or *The Mollusk* or even select cuts off *Chocolate and Cheese*, and you'll realize these guys have some righteous psychedelic and alternative-rock chops. They also know how to slay a stage, and anyone who hasn't seen Ween since they reunited in 2015 after three years apart will likely be getting down in all that brown on this Sunday evening date. **LEILANI POLK**

## The Dead Ships, Ian Crawford and the Famous Last Words, Alec Shaw, Joe August

(Barboza) In the past, LA trio the Dead Ships somehow masked their stripped-down garage-rock components behind big, soulful indie-leaning pop songs. And while it's noteworthy that frontman Devin McCluskey's charismatic vocals were strong enough to serve as the focal point in a genre that typically worships a solid guitar hook, it's also gratifying to hear the band gravitate toward a sound that fully embraces the sum of its parts. On recent tracks like "When I Go Away," the Dead Ships tap into the vintage howl of the Animals while bolstering the songs with thick, distorted bass lines, booming drum production, and hallucinatory guitar leads. More of this, please. **BRIAN COOK**

## Murder by Death, Tiger Army, Tim Barry

(Showbox) Indiana-spawned Murder by Death have been plying their blend of brawny yet poignant indie rock and folk roots for nearly 17 years, giving it gothic dramatic overtones

with heavy strains of cello and infusing it with old-timey western appeal while fleshing out the mix with mandolin and banjo. On their most recent outing, 2015's *Big Dark Love*, they added horns and extra percussion, too, and experimented with electronics, to great effect. This tour finds the ensemble joined by LA psychobilly group Tiger Army and Virginian howling-raw folk-punk singer-songwriter Tim Barry, a Southern favorite. **LEILANI POLK**

## MONDAY 7/3

## Rise Against, Deftones, Thrice, Frank Iero and the Patience

(White River Amphitheatre, all ages) When Sacramento's Deftones released their debut album, *Adrenaline*, in 1995, it was well ahead of its time and considered by many to be one of the definitive works of what would be dubbed "nu-metal." As this aggro style made its way onto mainstream radio, Deftones were lumped in with their Adidas-tracksuit-wearing tourmates Limp Bizkit and Korn. Twenty-two years and seven albums later, Chino Moreno, Stephen Carpenter, Abe Cunningham, Frank Delgado, and Sergio Vega have outlived the flock, building upon their signature sound by adding elements of lush post-rock and leaning heavily on melodic, driving choruses and less on super-chunky mosh-pit-stoking riffs. **KEVIN DIERS**

## TUESDAY 7/4

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**TUE 7/11**  
**BERMUDA**  
ARMED FOR APOCALYPSE  
FILTH  
TIME SPENT

**TUE 7/18 6:30PM**  
**GET SCARED /**  
**FAMOUS LAST WORDS**  
WORLD WAR ME / I AM INFAMY

**WED 7/19 7PM**  
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**SUN 7/23 6PM**  
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OKKYUNG LEE**

SAT SEPTEMBER 2 & SUN SEPTEMBER 3  
NO PADS...NO HELMETS...JUST BALLS  
15TH ANNIVERSARY TOUR  
**SIMPLE PLAN  
SET IT OFF | PATENT PENDING**

SEPTEMBER 12  
ELEGANT GYPSY 40TH ANNIVERSARY  
ELECTRIC TOUR  
**AL Di MEOLA**

SEPTEMBER 24  
**RIDE**

**JUST ADDED!**  
ON SALE FRI AT 10AM  
SEPT 27  
**DAMIAN "JR. GONG" MARLEY**

OCTOBER 2  
**SAINT ETIENNE**

**JUST ADDED!**  
ON SALE FRI AT 10AM  
FRI OCTOBER 6  
PUT 'EM UP TOUR  
**MOON TAXI  
TOO MANY 2002**

**JUST ADDED!**  
ON SALE FRI AT 10AM  
SAT OCTOBER 7  
**GORGON CITY  
PRESENTS  
KINGDOM**

OCTOBER 11  
**HOPE SANDOVAL  
& THE WARM INVENTIONS  
DAYDREAM MACHINE**

**JUST ADDED!**  
ON SALE FRI AT 10AM  
NOVEMBER 22  
**GARY NUMAN  
ME NOT YOU**

**JUST ADDED!**  
ON SALE FRI AT 10AM  
NOVEMBER 29  
SNOW US TOUR  
**ANGUS & JULIA STONE**

**ON SALE NOW!**

RON FUNCHES | JULY 7 • FRED ARMISEN | JULY 8 • COWBOY JUNKIES | JULY 15  
STEVE EARLE & THE DUKES | AUG 14 • SYLVAN ESSO | AUG 18 & 19  
JEN KIRKMAN | SEPT 8 • FUTURE ISLANDS | SEPT 23 • BILLY BRAGG | OCT 1  
KING GIZZARD & THE LIZARD WIZARD | OCT 10 • HANSON | OCT 17 • PAUL WELLER | OCT 18  
TASH SULTANA | OCT 24 • SLOWDIVE | OCT 25 • JOHNNY CLEGG | NOV 1 • HAMILTON LETHAUSER | NOV 15  
RHETT & LINK | DEC 2 • CHRIS ROBINSON BROTHERHOOD | DEC 3  
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# THINGS TO DO MUSIC

## The Best of the Rest of the Shows This Week

strangerthingstodo.com @SEAshtows

★ = Recommended 🕒 = All Ages

### WED 6/28

#### LIVE MUSIC

**THE FUNHOUSE** Vanessa Silberman, Heart Shaped Boxes, The Love Dimension, 8 pm, \$8/\$10

**HIGHLINE** Kylmyys, Surrealized, Bad Beaches, God and Vanilla, 8 pm, \$10/\$12

**LO-FI** Caargo, The Landmarks, Sirens, 8 pm, \$8

★ **PARAMOUNT THEATRE** Ryan Adams, 8 pm, \$46/\$53

**PARLIAMENT TAVERN** Joe Ross & The Bird Watchers, 8-11 pm, free

**RENDEZVOUS** Radio Phoenix Mini Tiny Tour V.3, 10 pm, \$6

**THE ROYAL ROOM** Funk Church, 10 pm, free

**SEAMONSTER** Westsound Deep Funk Club, 9:30 pm, \$5

**SLIM'S LAST CHANCE** Bloodshot Bill with Boss Martians, 8 pm, \$7

**SUBSTATION** Jean Chaland. Grex, K.O. SOLO, 8 pm, \$8

**SUNSET TAVERN** About You, Patrick Galactic, Scorpio Hunter, 9 pm, \$9

**TOWN HALL** Sub Pop in the Great Hall, 7:30 pm, \$5/\$50

**TRACTOR TAVERN** Thousands, Pampa, Chris Cheveyo, 8 pm, \$8

🕒 **TRIPLE DOOR** Sonny Landreth, 7:30 pm, \$30-\$40

#### JAZZ

🕒 **COLUMBIA CITY THEATER** Kahil El'Zabar & David Murray, 8 pm, \$22

🕒 **MOLLUSK** Jeff Ferguson's Triangular Jazztet, 7-10 pm, free

**PARAGON** Jazz Jam, 8:30-11 pm, free

**TIM'S TAVERN** Jazz Night with Stuart McDonald, 8 pm, free

🕒 **TULA'S** Greta Matassa Student Showcase, 7 pm, \$12

#### DJ

**BASTILLE CAFE BAR** Le Verlan with DJ Paces Lift, 8-11 pm, free

**CONTOUR** Depth, 9 pm, free

**FOUNDATION** SUBstance Wednesdays, 10 pm, \$0-10

**NEIGHBOURS** Level Up 18+: DJ ALO, 9 pm, Free/\$10

★ **PONY** Bloodlust with Blank Eyes and Dee Jay Jack, 9 pm-2 am, free

🕒 **Q NIGHTCLUB** Forms: HWLS & Lakim, 9 pm-2 am, \$11

**REVOLVER BAR** Paramount Rock & Roll, 9 pm-2 am, free

**THE RUNAWAY TUF LUCK:** Resident TUF DJs with MMEIT, 9 pm-1 am, free

### THURS 6/29

#### LIVE MUSIC

**BARBOZA** Jamie Aaron Aux, Jenn Champion, Half-Breed, 8 pm, \$8/\$10

**BLUE MOON TAVERN** Don Forgetti, Vivian, Seers, 8:30 pm, \$7

**CONOR BYRNE** Moon Dial, Dumb Thumbs, Wiscon, Sleepy Dreams, 8 pm, \$8

🕒 **EL CORAZON** Xavier Wulf, IDontKnowJeffery, DJ GNeal, 8 pm, \$20-\$50

🕒 **FREMONT ABBEY** David Dondero, Karl Blau, 8 pm, \$8/\$10

**HIGHLINE** Witch Bottle,

Isenoradal, Miss Spooky, 9 pm, \$10

**HIGHWAY 99** Brother Yusef, 8 pm, \$10

**NECTAR** Grateful Dead: Europe '72 with Andy Coe, Keith Lowe, 8 pm, \$10/\$15

**PARLIAMENT TAVERN** Hot Rod, 8-11 pm, free

**THE ROYAL ROOM** Latino Theatre Project Fundraiser with Alma y Azucar, 8 pm, free

**SEAMONSTER** Aqua Soul, 9:30 pm, free for ladies/\$5

**SUBSTATION** Limegoat, Sons of Donovan, Whythre, 8 pm, \$8

**SUNSET TAVERN** FUTURECASTLE, 9 pm, \$12

**TRACTOR TAVERN** Five Alarm Funk with Unsinkable Heavies, 9 pm, \$15

🕒 **VERA PROJECT** Living Hour, Vomitface, Baywitch, 8:30 pm, \$6/\$8

**VERMILLION** Unknowns: billy woods, PremRock & Fresh Kils, and Henry Canyons, 8 pm-midnight

#### JAZZ

★ **BARCA** Jazz at Barca, 9 pm-midnight, free

★ 🕒 **JAZZ ALLEY** Sergio Mendes, 7:30 pm, \$60

**OSTERIA LA SPIGA** Jazz at La Spiga, 7-9:30 pm, free

**TULA'S** Alex Dugdale's Fade Quartet, 7:30 pm, \$15

#### DJ

**BALLROOM** Throwback Thursdays, 9 pm, free

**BASTILLE CAFE BAR** Vinyl Internationale, 8-11 pm, free

**CONTOUR** Jaded: DJs Jades & Morgueanne, 9 pm, free

**GRIM'S** Special Blends, 8 pm-2 am, free

★ **HAVANA** Sophisticated Mama, 9 pm, free

🕒 **Q NIGHTCLUB** Studio 4/4: Prok & Fitch, 9 pm-2 am, \$11

**R PLACE** Thirsty Thursdays: DJ Flow, 9 pm, free

**TIMBRE ROOM** BUTT DAY, 5-9 pm, free

**TRINITY** Beer Pong Thursdays, 9 pm-midnight, free

### FRI 6/30

#### LIVE MUSIC

🕒 **BALLARD HOMESTEAD** The Onlies, Vivian Leva, 7 pm, \$10/\$15

**BARBOZA** Teen Daze with Sam OB, 7 pm, \$10/\$12

🕒 **BLACK LODGE** Gaytheist, Old Iron, A Volcano, Cages, 8:30 pm, \$5-\$10

**BLUE MOON TAVERN** Puget Power, Johnny Raincloud, Troll 2: The Band, Steel Beans, 9 pm, \$7

🕒 **CHAPEL PERFORMANCE SPACE** Marguerite Brown, 8 pm, \$5-\$15

**THE CLOUD ROOM** The Future Is Still Female, 7 pm, \$10

**COLUMBIA CITY THEATER** Butt Dial, The Spicy Tunas, Little Sara & the Night Owls, 8 pm, \$15

**CONOR BYRNE** The Pornadoes, Some Other Guys, Guests, 9 pm, \$8

🕒 **CROCODILE** Iron Dragon, Kiss the Gunner's Daughter, Late September Dogs, One Gun Shy, 8 pm, \$13

**DARRELL'S TAVERN** Chimp, Less Than Equals, Thee

Deception, 9 pm-2 am, \$8

**THE FUNHOUSE** 🕒 Sinners & Saviors with Guests, 5 pm, \$10/\$12; Product of Hate, IKillYa, Jahai, Prey The Hunter, 9:30 pm, \$8/\$10

**HALE'S PALLADIUM** Plunge Music Festival, 6-10 pm, \$20

**HIGH DIVE** Mile 9, Jason Sees Band, RGK & The Alternative Facts, 8 pm, \$7/\$10

**HIGHLINE** Wilt, Askevault, Fetid, Hideous Crime, 9 pm, \$10

**HIGHWAY 99** Donna Angelle & The Zydeco Posse, 8 pm, \$20

**LO-FI** No Gasoline Concert with Industrial Revelation & Bad Luck, 8 pm, \$7

**LUCKY LIQUOR** Sir Coyler & His Asthmatic Band, Craig Brown Band, Sunset Flip, Ferrari Boys, 9 pm, \$7

**NECTAR** An Evening with Shafty, 9 pm, \$12/\$15

★ 🕒 **NEPTUNE THEATRE** Evrythng Creativ's VIBES: The 5th Anniversary of Nights at the Neptune, 9 pm, free

**PARLIAMENT TAVERN** The Bruised Hearts Revue, The Lowdown Drifters, Ellen Reed, 9 pm-midnight, \$5

**SEAMONSTER** Funky 2 Death, 10 pm, \$10

**SKYLARK CAFE & CLUB** Paul Lynde Fan Club with Llama, 9 pm-midnight, \$7

**SLIM'S LAST CHANCE** Baby Gramps with Hot Damn Scandal, 9 pm, \$7

**SNOQUALMIE CASINO** The Commodores, 8 pm, \$35-\$75

**SUBSTATION** Monsterwatch, FLRT, Sharklegs, Peyote Ugly, 8 pm, \$8

**SUNSET TAVERN** Correspondents, Diminished Men, Antonioni, Ice Daemon, 9 pm, \$10

★ **TOWN HALL** The "Ground Finale", 7 pm, free

★ 🕒 **VERA PROJECT** IsaacJacuzzi, MOS, Keyoney, Lil Mosey, Chandler Williams, 7:30 pm, \$20-\$50

★ 🕒 **WHITE RIVER AMPHITHEATRE** Brad Paisley with Dustin Lynch, Chase Bryant, and Lindsay Ell, 7 pm, \$18-\$174

#### JAZZ

**EGAN'S BALLARD JAM HOUSE** "Finding Chet Baker" with the Chip Parker Quartet, 7-8:30 pm, \$10

★ 🕒 **JAZZ ALLEY** Sergio Mendes, 7:30 pm, \$60

**LATONA PUB** Phil Sparks Trio, 5 pm, free

**TULA'S** Stephanie Porter Quintet, 7:30 pm, \$18

#### DJ

**ASTON MANOR** House Party Fridays, 10 pm-2 am, \$20

**BALLARD LOFT** Flashback Fridays, 10 pm, free

**BALLROOM** Rendezvous Fridays, 10 pm, free

**BARBOZA** Famous Fridays, 10:30 pm, free

**FOUNDATION** Resonate Fridays, 9 pm-2 am, \$15-\$30

**HAVANA** Viva Havana, 9 pm, \$15

**NEIGHBOURS** Absolut Fridays, 9 pm-4 am, \$5

**NEUMOS** HYPHY: Bay Area Hip-hop Dance Night, 9 pm, \$5

🕒 **Q NIGHTCLUB** Low\_Pass: Night Bass Summer Phases Tour: AC Slater, Shift K3Y, Sinden, Petey Clicks,

9 pm-2 am, \$18

**R PLACE** Transcendence, 9:30 pm, free

★ **TIMBRE ROOM** MOTOR: Collin Gorman Weiland, Samantha Glass, Decoy, Dr. Troy, 6-10 pm, \$7

**TRACTOR TAVERN** TRL Total Request Live Night: Summer Lovin' Edition, 9 pm, \$7/\$10

**TRINITY** Massive Fridays, free

**VERMILLION** Session Fridays, 10 pm-2 am, free

★ **VOLUNTEER PARK CONSERVATORY** Lush Sounds: J-Justice, Hanssen, 7-10 pm, \$10/\$12

### SAT 7/1

#### LIVE MUSIC

**BARBOZA** Ayo Dot & The Uppercuts, Ellis Pink, Something United, 7 pm, \$10/\$13

**BLUE MOON TAVERN** Juliet Tango, Crown Villains, Kelly Castle Scott, Echo Texture, 9 pm, \$7

**CENTRAL SALOON** The Return of One Cover, 8 pm, \$8/\$10

★ 🕒 **COLUMBIA CITY THEATER** An Evening with Jessie Reyez, 8 pm, \$12/\$15

**CONOR BYRNE** A Show in Support of Nikkita Oliver for Mayor, 8 pm, \$15

🕒 **THE FUNHOUSE** 'Til Skies Fall with Guests, 7 pm, \$10/\$12

**HARD ROCK CAFE** Hairstorm and The Infinity Project, 8 pm-1 am, \$10/\$13

**HIGH DIVE** Klozd Sirkut, DJ Logic, DBST, 8 pm, \$8/\$12

**HIGHLINE** Innumerable Forms, Acid Feast, Cerebral Rot, Mortiferum, 9 pm, \$10

**NECTAR** Day Break, 12-5 pm, free

★ **NEUMOS** Tangerine's Farewell Show with Fauna Shade and Emma Lee Toyoda, 8 pm, \$12/\$15

★ 🕒 **PARAMOUNT THEATRE** Brit Floyd, 8 pm, \$41-\$96

**PARLIAMENT TAVERN** Lazy Animals, Stuporhero, Date Night with Brian, 9 pm, \$5

★ 🕒 **SHOWBOX SODO** Streetlight Manifesto, Jenny Owen Youngs, Ogikubo Station, 8 pm, \$22.75/\$25

**SKYLARK CAFE & CLUB** Idiots Rule, Urban Achievers, 9 pm, \$8

**SLIM'S LAST CHANCE** Double Cross Committee, Silent Theory, The Adarna, 9 pm, \$7

**SUNSET TAVERN** The Hoot Hoots, The Echolars, Warren Dunes, 9 pm, \$10

**TIMBRE ROOM** Squall: Entrail, BTEP The Persistent, DJ Maire, 7-10 pm, \$5

**TRACTOR TAVERN** Lydia Ramsey, Lonely Mountain Lovers, Evening Bell, 9 pm, \$10

🕒 **VERA PROJECT** Azizi Gibson with Gortesh Polenzi, 7:30 pm, \$16/\$18

#### JAZZ

★ 🕒 **JAZZ ALLEY** Sergio Mendes, 9:30 pm, \$60

**SEAMONSTER** Jazz Brunch, Sat, noon, free; Cuba Libre, 7 pm, \$10

**VITO'S RESTAURANT & LOUNGE** The Tarantellas, 6-9 pm, free

#### DJ

🕒 **AMANDINE BAKESHOP** Saturday Lounge: DJ Bean

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(Three Nights, Six Sets)



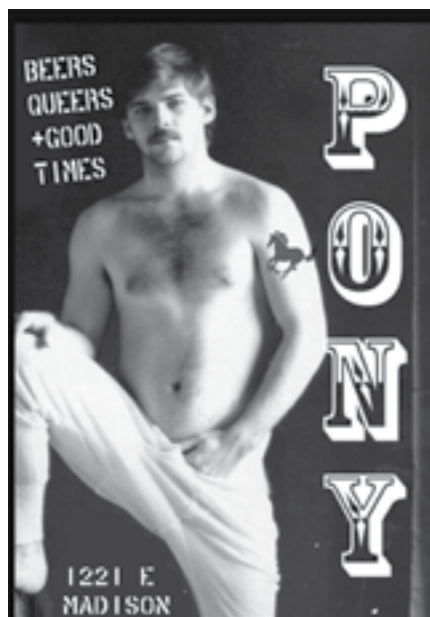
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(Three Nights, Five Sets)

STEVE KIMOCK  
(Two Shows, Three Sets)

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PONYSEATTLE.COM







# THINGS TO DO 4TH

## Your Guide to Fourth of July Events

Find even more events at [strangerthingstodo.com](http://strangerthingstodo.com)

### IN SEATTLE

#### BBQ & Rooftop Party

Dance through two rooms of music at the Monkey Loft, with special beats by Atish and Uniting Souls resident DJs, plus special guests from TUF and elsewhere. There will also be live painting by Lauren Olson and burgers from Pike Place Brewery. *Monkey Loft, 2-11 pm, \$17/\$23.*

#### Fourth of July at the Ballard Locks

Come early for the Hiram M. Chittenden Locks' official centennial ceremony. Then, at 2 pm, put a solemn hand over your heart for the Seattle Civic Orchestra's rendition of patriotic tunes. *Hiram M. Chittenden Locks, 10 am, free.*

#### Fourth of July Boat Party 2017

Watch the fireworks without all that distracting land around you with Seattle Boat Parties. While you're waiting for the booms to begin, boogie on the two dance floors to Top 40 and Latin mixes by DJ Neto and DJ Precision. *The Islander Cruise Ship, 6:30 pm-midnight, \$40-\$100.*

#### Fourth of July Fireworks Cruises

Watch the fireworks over Lake Union (departing from Seattle or Kirkland) or Eagle Harbor on Bainbridge Island on one of Argosy Cruises' three 21+ boat excursions. They also have an all-ages cruise to Bainbridge Island with a stop at Blake Island. *Various locations, \$90-\$110.*

#### Fourth of July Fireworks Party Cruise

This catered cruise will serve you kobe beef and Dungeness crab as you lounge under the fireworks. There will also be a crostini bar! *Waterways Cruises, 9:15-11:45 pm, \$139.*

#### Fourth of July Matinee: Kansas City Royals vs. Seattle Mariners

What better way to celebrate Independence

Day than to watch the Mariners defeat the Royals? It's thematically appropriate (yes, we know the Royals are a good American team, too). The first 15,000 fans will take home a patriotic cowboy hat. *Safeco Field, 3:40 pm.*

#### Fourth of July Mbar-B-Q

See the fireworks from the rooftop of Mbar while chowing down on chef Jason Stratton's food from the grill and listening to DJs. 21+ only. *MBar, 7 pm-midnight, \$20-\$3,600.*

#### Naturalization Celebration

Watch 400 people become the newest Americans at the 32nd annual public naturalization ceremony. Mayor Ed Murray, US Circuit Judge Richard C. Tallman, and other officials will help usher these new co-citizens into American life. *Fisher Pavilion, 10:30 am, free.*

#### Resistance Is Patriotic: BBQ & Resist 2 Release

Affirm your commitment to artistic resistance at the release party for the second issue of *RESIST!*, created by the mother-and-daughter team of Françoise Mouly (the *New Yorker's* art editor), and Nadja Spiegelman. The magazine's full of angry, witty, gnarly drawings, and Push/Pull is serving barbecue outside. *Push/Pull, 12-4 pm.*

#### Seafair Summer Fourth

At the end of a day of outdoor feasting, exhibits, and music, plus "All-American" all-ages games like sack races and pie-eating contests, watch 8,500 pounds worth of fireworks explode over the skyline. The show starts at 10:20 pm. Some reserved seats are available for pre-purchase; otherwise, to watch is free, but you're advised to get there early and expect crowds. *Gas Works Park, noon, \$0-\$60.*

#### West Seattle Fourth of July Kids' Parade

In what promises to be, perhaps, the region's

most adorable July Fourth parade, kids on trikes and in strollers will march through the Admiral District, finishing up with gunnysack races. *West Seattle, 10 am-12:30 pm, free.*

### OUTSIDE SEATTLE

#### Bellevue Family Fourth

This Eastside Fourth will welcome about 60,000 people for music, food, activities, the Bellevue Fire Honor Guard's Presentation of Colors, and fireworks accompanied by the Bellevue Youth Symphony Orchestra at 10:05. *Bellevue Downtown Park, 2-10:30 pm, free.*

#### Burien Independence Day Parade

According to the organizers, this Fourth of July Parade is the oldest in King County (this is the 96th year) and features pirates as well as the usual marching bands and floats. *Burien Town Square Park, 3-5 pm, free.*

#### Celebrate Kirkland!

Party on the Eastside all day with temporary tattoos and face painting, a children's parade, an Old Fashioned Downtown Parade, food booths, music, and, finally, fireworks at 10:15. *Marina Park, Kirkland, 10 am, free.*

#### Colors of Freedom Parade and Festival

The Colors of Freedom will flow down Everett in the form of marchers, giant puppets, stiltwalkers, and other unusual denizens. Head to Legion Bluff Park after the parade for beer, music, activities, and a view of the fireworks over Port Thunder Bay. *Everett, 11 am, free.*

#### Down Home Fourth of July

A lot of folks in red, white, and blue will take part in Issaquah's patriotic parade, kids' and pets' march, and market. *Issaquah, 11 am-2 pm, free.*

#### An Edmonds Kind of Fourth

Pursue the founder of Edmonds, George Brackett, during the 5K

(or kids' 1K), see two parades for children and adults, eat food from Kona Ice and Here and There Grill, grow out your facelocks and compete in the Beard and Mustache Contest, and stay on for the fireworks at 10 pm. *Edmonds, 10 am, free.*

#### Family Fourth at the Fort

Activities start in the park at 4 pm: Bouncy castles, food, slides, entertainment, and fireworks at 10 pm. *Fort Dent Park, Tukwila, 4-10:30 pm, free.*

#### Four on the Fourth Dog Jog & Walk

Run or walk on two or four legs for Seattle Humane. After you and your pooch have finished the course, enter a dog costume contest, take glamour pics in the photobooth, meet adoptable animals in the MaxMobile, and watch a dog agility demo. *Ashwood Park, Bellevue, 9 am, \$20-\$60.*

#### Fourth of July in Renton

Renton's display of civic patriotism will include a volleyball tournament, a kids' zone, entertainment from the likes of the Reptile Man and the Renton City Concert Band, and fireworks at 10pm. *Gene Coulon Memorial Beach Park, Renton, 9 am, free.*

#### Grand Old Fourth of July

Bainbridge's 50th Grand Old Fourth of July celebration will include a pancake breakfast, an all-day street fair, a car show, music, food, brews, entertainment, and a Battle of the Bands—plus, of course, a grand old parade. *Winslow, Bainbridge Island, 7 am, free.*

#### Tacoma Freedom Fair

This patriotically titled day-long Fourth of July festival promises air shows, seven stages of music from around the world, great international food, vendors, exhibits, rides, and more, culminating in a huge fireworks show. *Ruston Way, Tacoma, 10 am, donation.*



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6.29 Thursday (Grateful Dead Tribute)  
THE GOLDEN ROAD  
performs "Europe '72"  
Andy Coe, Colin Higgins, Keith Lowe,  
Wayne Horvitz, Paul Moore, Eric Eagle

6.30 Friday (Phish Tribute)  
SHAFTY

7.3 Monday (Hip Hop)  
B.O.B

7.6 Thursday (Reggae)  
TENELLE+THE LATE ONES  
Island Bound, DJ Seattle's Fynest

7.7 Friday (Hip Hop)  
WARREN G  
Dyme Def, Grynych & Anthony Danza

7.8 Saturday (Hip Hop)  
CES CRU  
Tha Flight Boys, Killzs,  
FineMaltLyrics, Reklez

7.11 Tuesday (Americana/Bluegrass)  
NW STRING SUMMIT  
KICKOFF PARTY  
ft. Grant Farm, The Last Revel,  
Cascade Crescendo

7.12 Wednesday (Reggae)  
KATCHAFIRE  
Jordan T, Iya Terra

7.14 Friday (Prince Tribute)  
FARNELL NEWTON & THE  
OTHERSHIP CONNECTIONS  
TRIBUTE TO PRINCE  
The Highsteppers, DoveDriver

UP & COMING

EVERY MONDAY: MOJAM

7.15 NIGHTMARES ON WAX

7.18 JAVIERA MENA

7.19 JON WAYNE & THE PAIN

7.20 ONRY OZZBORN

7.21 SKERIK'S BANDALABRA

7.22 LIVING DAYLIGHTS

7.25 JARREN BENTON

7.26 THROUGH THE ROOTS

7.27 PREZIDENT BROWN

7.28 BLACKALICIOUS + ZION I

7.29 PRINCE & MJ

7.30 SPYN RESET & NVO

8.2 PJ MORTON

8.4 SLEEPY SUN

8.5 ALLMAN BROTHERS  
BAND TRIBUTE

8.9 MICKEY AVALON

8.16 PLANET BOOTY

8.18 QUANTIC

8.19 BOWIE VISION

8.23 TALKING DREADS

8.24 BIG BRASS EXTRAVAGANZA

8.31 JERRY GARCIA CELEBRATION  
& 9.1 (2 NIGHTS!)

9.9 CLINTON FEARON

9.14 THE CUMBIEROS

9.20 BLACK UHURU

9.21 DEVIN SINHA

9.22 BARRETT MARTIN GROUP

9.30 ELDRIDGE GRAVY &  
THE COURT SUPREME

10.13 PIGEONS PLAYING  
PING PONG

10.21 PHUTUREPRIMITIVE  
+PAPADOSIO

11.3 KITCHEN DWELLERS





## MUSIC



**TAD DOYLE** An upright piano was the main composition tool for *Incineration Ceremony*.

## The Cosmic Horror

### Thomas Andrew Doyle Taps Into a Deep Vein of Symphonic Darkness on *Incineration Ceremony*

BY DAVE SEGAL

**T**homas Andrew Doyle—or Tad to people who used to wear Sub Pop LOSER T-shirts—is taking out the recycling at his South Seattle home. That done, he feeds a treat to one of his two cats, the mischievous one who’s hauled four moles into the Doyle household. This cuddly domestic scene isn’t what you’d expect from the former frontman for TAD, the ornery Sub Pop-affiliated hard-rock group he led in the 1980s and ’90s. But our erstwhile hellion is all grown up now. And he has the stern, orchestral soundtrack-ish album to prove it.

Doyle’s new release on Yuggoth Records, *Incineration Ceremony*, may shock longtime fans used to TAD’s punishing metallic knock-out punches and the solemn roar of Brothers of the Sonic Cloth, a doom trio that includes his wife Peggy on bass. But if you examine Doyle’s pre-Sub Pop history, this new development begins to make sense.

As a teenager, Doyle wanted to play drums like his older brother, but his parents told him to pick up the tuba they had in the attic for a year to prove his commitment to music. He did. “I was this fat kid hauling an E-flat tuba (which I still have) to school with no case. The jokes were flying everywhere.”

Doyle grew up in Boise, Idaho, a place he depicts as being very white and racist during his childhood. He was a loner during high school in the late 1970s, and he was considered a “freak and a nerd.” His discomfort around

people was compounded by being big. “That made me even more introverted and weird. It probably shaped my creativity,” Doyle says.

Despite this unpromising environment, Doyle got into jazz and classical music in junior high and high school thanks to progressive teachers who turned him on to Edgard Varèse and other composers. Varèse’s use of electronic instruments in conjunction with symphonic orchestras became a primary influence on *Incineration Ceremony*. “It seems like he’s from a different planet or something, as far as what he writes,” Doyle enthuses. “Nothing’s predictable. It’s very startling sometimes.”

Fast-forwarding to his Sub Pop tenure, Doyle became one of the most notorious figures in the media-fueled grunge phenomenon. He racked up his share of episodes of debauchery and brutal come-downs during those heady, heavy days, many of which are documented in the moving 2008 film *Busted Circuits and Ringing Ears*. TAD enjoyed plenty of hyperbolic press from British magazines like *Melody Maker* and *NME*, and they toured the world with some excellent peers, but they were also plagued by legal troubles relating to their album art and

less-than-robust record sales. This year, Sub Pop graciously reissued three TAD albums so a new generation can revel in the gnarled intensity in better fidelity.

The nine-track *Incineration Ceremony* radically shifts gears in Doyle’s discography. On the album, he conjures both the gravitas of

**Doyle finds a compelling way to wring deep emotions from a judicious palette of instrumentation and timbres.**

a European art-house film score and the grandeur of Hollywood blockbuster soundtracks. Synth-based and buffeted by strings of most morose hues, the music here elicits profound existential angst. In a realm overflowing with rote gestures, Doyle finds a compelling way to wring deep emotions from a judicious palette of instrumentation and timbres.

“Asleep in Arrhythmia” combines muffled heartbeat pulsations with the sort of subliminally chthonic tones reminiscent of Lustmord’s blood-freezing imaginary-horror scores, while “Bio-Illogical Functions” stokes anticipatory dread via icy piano motifs, spare percussion clatter, and shocking kick-drum booms, evoking in places Henry Mancini’s soundtrack to *Touch of Evil*. (Both of those tracks feature percussionist and Yuggoth Records boss Peter Scartabello.)

The album ends with “Prognati Ignis

Ignis,” featuring Carl Sagan’s famous “Pale Blue Dot” soliloquy. “I wanted it to be a thoughtful thing,” Doyle says of the climactic track. “I wanted people to think I’m past the visceral part of music, that now I’m getting into the heady, spiritual, metaphysical, what’s going on with everything type of thoughts. I think that speech was completely on the money for that.”

Doyle says his main tool for *Incineration Ceremony* was an upright piano in his Witch Ape Studio live wood room (the resilient channel studio is housed in a converted two-car garage). That’s where he starts most of his sketches. “I will have a couple of condenser microphones set up and just start playing what comes out of me,” Doyle says. “Usually a moody thing that I will play around with, and then when I think that I have something, I will track it.”

Doyle uses analog synths like a Korg Poly-six and a Trident MkII (on which he spent \$3,000 in 1977, a decision he doesn’t regret) to create “texture and more of a sublevel type of noise. I am a big fan of noises, and always have been. The software-based synths and samplers are where a lot of the up-front textures and the bulk of the compositions are derived from.” He also deploys a MiniLab, which he loves for its ability to generate minor chords and dissonance.

*Incineration Ceremony*—the CD run has already sold out, though it’s available on Bandcamp, and Doyle is seeking a label to issue it on vinyl—is a gripping score that’s just begging for an adventurous filmmaker to plunder. And it counteracts many misguided assumptions you may have made about this musician based on sensationalist early-career media coverage and the hog-slaughterin’ hard rock of those TAD records. He may be sporting a tiny ponytail and wearing camo shorts these days, but Doyle is poised to ascend to the level of serious soundtrack and neoclassical composer.

Doyle used his full name on *Incineration Ceremony* to give the project “its own light and not have it be bogged down by the past. I hope it shocks some people. It’s not art unless it’s fresh and different.” Doyle says working on this record has been the most fun he’s ever had in the studio—an odd adjective for such overwhelmingly bleak music. He admits: “I do tend to write darker stuff, but I didn’t sit down and go, ‘I’m going to write some really dark, depressing soundtracks for horror films.’ However, I would love to get into that. I like minor chords, I like dissonance—big, scary sounds, quiet, creepy sounds.”

Doyle has already completed a second album of solo works and has made substantial headway on a third. He played me “Lost in the Stellar Abyss” from the former, and it sounds even more ambitious than *Incineration*. The piece’s beautiful, grave demeanor is ruptured by brutal heart-attack drums before violins usher in tremulous resignation.

The as-yet-untitled second album, Doyle says, will lean heavily on cosmic themes and also include vocals—his own. “I want the vocals to be in places where you wouldn’t expect them, because it’s going to be weird. It’s not going to be screamy. It’ll be sung, but with some guttural emotion behind it. I’ll be doing some visualizations while I do it. It’ll be a new frontier.”

Doyle’s ultimate goal is to have the Seattle Symphony perform his music. “That means I have to write it down. That’ll take a while.” It will surely be worth the weight. ■



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WHAT THE FLOAT *Dancing through Freeland.*

## Silent Disco Doesn't Suck

Dance Your Way Around Seattle's Coolest Neighborhoods—Quietly!—with What the Float

BY GREGORY SCRUGGS

As a college student in Boston 10 years ago, my fellow radio-station geeks and I had access to an FM transmitter that covered a 100-mile radius. One Friday night, we gathered a bunch of cheap portable radios and headphones, handed them out to our friends, and told everyone to tune in. While the rest of metro Boston who were listening that night were probably confused by the nonstop beats punctuated by the radio DJ periodically calling out instructions—"Head to the Charles River!"—for a couple dozen of us, it was a feat of sheer genius: We were commandeering the airwaves for a mobile dance party.

The so-called silent disco has now become a festival staple, but the double takes it can elicit when a band of merry-makers prances by with no audible music are at their most entertaining in the context of everyday life.

So if you see a gyrating horde passing by in utter silence this summer and ask yourself "WTF?" then you've already stumbled upon the answer: What the Float is a roving silent disco that dances its way through different neighborhoods. In its third

summer season in Seattle, the mobile dance party will float its way this summer through Fremont on July 14, Belltown on July 28, and Georgetown on August 11 (find more information at [forwardflux.com/float](http://forwardflux.com/float)).

Unlike my radio experiments, these dancers are equipped with headphones synced to a portable Bluetooth broadcaster with a range of up to 150 feet, which allows participants to hear the same music simultaneously while they get their freak on in a half-block radius of the transmitter.

Wesley Frugé, executive artistic director of Forward Flux, a live arts production company, is the force behind this eerily silent crowd of hip shakers. A New York transplant who has quickly established a robust presence in the local theater scene, Frugé brought What the Float from the Big Apple—it's also spread to Boston, Los Angeles, and Washington, DC—in a valiant effort to lure dance-averse Seattleites out of their crossed-arm shells. "It's a chance for people in Seattle to release their public and private inhibitions," Frugé says. And lest you worry you lack the necessary chops, he adds, "We welcome people who

move and groove to whatever their rhythm is."

For the happily carless Frugé, his What the Float itineraries are a natural outgrowth of pounding the pavement in his adopted home as a Seattle flaneur. "I am a giant believer in exploring on foot," he says. "I fancy myself an urban explorer, always taking the turn you don't think you should take."

That inquisitive nature has helped him choreograph the Floats, which run for roughly two 40-minute sets, with a break in the middle—as befitting a theater director, essentially two acts with an intermission. Over the course of that roughly hour and a half, Floaters will cover about 1.5 miles, from a mix of busy streets full of foot traffic (think Pike/Pine or Fremont

Avenue) to more private destinations that allow for what Frugé calls "an introspective and personal experience in your relation to the city." Floaters are welcome to interact with curious passersby—e.g., by popping their headphones onto a stranger—but are discouraged from badgering anyone who doesn't show interest. And while parks and plazas make for ideal dancing spots, Frugé avoids ones where homeless people sleep,

so as not to disturb anyone's slumber.

His favorite gem is the Centennial Fountain on the Seattle University campus, which invites people to frolic in its basin. Plotting last year's route through Ballard also revealed old train tracks and a park with an empty swimming pool.

"Floats that work the best have hidden surprises," Frugé says, though he was unwilling to divulge any secrets of this summer's itineraries.

As those surprises reveal themselves, the music—a mix of bubblegum dance music, hip-hop, and club-friendly throwbacks—is timed to match the mood. Each Float comes with a custom mix that Frugé swears will offer something for everyone from ages 21 through 60. The Float leader, meanwhile, knows when to move people along so that, for example, a soaring crescendo hits right as the crowd crests a hill with a majestic view.

While What the Float may seem like an odd choice for an arts outfit primarily presenting theatrical works, Frugé sees no conflict. "My number-one barometer for a Forward Flux event is 'Do I want to go?'" he says. "Fuck yeah, because I love to dance." ■

**The mobile dance party will float its way through Fremont on July 14, Belltown on July 28, and Georgetown on August 11.**

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## BOOKS

# Anastacia-Reneé's Got It

The Late Bloomer Is Dropping Three Books This Year, Which Is Practically Unheard Of

BY RICH SMITH



STANTON STEPHENS

**Y**ou know what makes Anastacia-Reneé shake her head and stare off into the middle distance? The game.

"If you're a little over 30, you grew up in the game," she tells me over a Pimm's Cup and a bowl of pretty good olives at Cafe Presse. "From the moment you got your MFA and your first Facebook, the moment you started tumbling and tweeting, you've been in the game."

The game she's talking about is the new form of poetry's oldest but least-discussed tradition: the christening of the Hot Young Thing.

Anastacia-Reneé says she didn't play the game. In a way, she's always been, as the phrase goes, too old for that shit. She married and had two kids in her early 20s, didn't jump from undergrad straight into an MFA, and didn't move to the East Coast with her manuscript under her arm.

She's practiced her craft for the last 18 years every night between 10 p.m. and 2 a.m., the only time she has to herself after solo parenting, teaching at three programs, and trying to keep her house in order. Thus her path to publishing, at 45, her first three major books—(*v.*), *Forget It*, and *Answer(Me)*, all of which are due out this year, which is insane—looks a lot different than the path many younger poets take.

As we talk about poets whose game play is particularly conspicuous, Anastacia-Reneé is laughing and beaming. But she's also nervous. She's eating the olives kinda quickly, fumbling with the pits. Finally, she just tells me.

Talking about the game makes her nervous. If you don't play the game, it's hard to win the respect and the jobs and frankly the

grant money that comes along with it. Though she's been regularly reading and teaching around town for the last five years, she's nervous no one will come to her upcoming book launches. Nervous people will come, but they won't buy books. Nervous most of all, perhaps, that the books will sell but people won't read them and really think about the black girl songs, as Ntozake Shange puts it, that she's singing in those books.

Though she's lived and written in Seattle longer than she's lived anywhere else in her adult life, and though she's fresh off her gig as the latest Hugo House writer-in-residence, she doesn't really consider herself "a local poet." Partly due to her ex-husband's time in the navy, she's lived everywhere from Missouri to California to Japan, and she's written prose as well as award-winning journalism. She developed a solo show at the Project Room called *9 Ounces*, which has also been performed at Hugo House and Twilight Gallery.

Throughout all of this, she says, she has always suffered from a case of the "you-got-its."

When she was working at "the good McDonald's" on the Country Club Plaza in Kansas City as a teen to ease the financial burden on her single mother? Don't worry about Anastacia-Reneé. "She got it."

When the KKK rode onto the campus of Culver-Stockton College on the second day of school and cornered all the black students in the Kappa Alpha Psi house? Don't worry. "She got it."

When she married and gave birth to two

kids while everyone else was partying at college, when she was publishing poems in small journals even before securing her BA from the University of Missouri-Kansas City in her late 30s, clearly this was all evidence of her having "got it."

And she did have it. She had her shit together. But projecting the appearance of always having her shit together, she says, came with some drawbacks.

Even though her life-altering fellowship at Cave Canem, an all-black poetry society that runs a weeklong conference every year, was

the first time she ever felt "in [her] space around all black and brown writers," she still felt as if her age disadvantaged her: "Nobody was like, 'Girl, let me help you,'" she says. "It was more like, 'She got it.' Everyone thought I was on the way. And because of my pride, of course I was like, 'Yes, I am. I'm on my way.'"

The "you got it" mentality is part of the strong black woman archetype. "You can never admit that you don't got it," she says. "If you look like you got it and you don't feel like you have it, then it's another strike against you. So you walk around like, 'Course I got it.'"

When she tells me she deals with the same situation in the Seattle literary scene, I raise my eyebrow. She headlines readings all the time!

"Reading is different from people valuing you," she counters. "Someone will call you and ask you to read in a minute, but it doesn't mean they want to pay you. They don't want to channel you into something greater, or in-

troduce you to someone who might want to put on your show. It just means they want to headline you for paper's sake. I've been pimped a lot in Seattle for that."

She goes on, "And every time you saw me read, I had taught at Seattle Girls' School all day, came home to Mukilteo, cooked dinner, helped the boys with their homework, drove to Seattle, drove all the way back to Mukilteo..." she pauses, looking away from me, staring up at the light streaming through the windows near the ceiling, and asking herself aloud if she really wants to say what she's about to say.

"Me and the kids fled Japan after I divorced my husband. We came back to Seattle in 2012 with no house, no car, no job. I picked my Seattle life back up, but it was in shambles," she says, with tears welling in her eyes. "I was a single mom fresh from a divorce, living out of the Extended Stay in Mukilteo for months. But I was still gigging, still teaching... And I'm still not the It Girl, but I've just worked so hard in my life and in my art that I don't feel excited" about three books coming out at once. "I just feel like it's time."

\*\*\*

Each of her new books looks and sounds and feels completely different from the others. *Forget It* is the book she's most afraid of, because she's billing it as fictional memoir "but a lot of that shit is true," she says. "It feels like walking around naked."

*Answer(Me)*, she admits, is lesbian erotica, but she won't let them put it on that shelf. "I feel like a man and a woman can go home with a hard-on from that book," she says. That may be true.

(*v.*), published by Gramma Press, tells the story of the artist as a black mother trying to raise two black boys in a world where Charleena Lyles was just killed in front of her own children. One poem articulates the fear. The title is "What's Your Emergency." The two lines that follow are "one cop to another: we are out of chalk." The inside cover features blurbs from Pulitzer Prize-winner Tyehimba Jess and National Book Award-winner Terrance Hayes.

Though the three books clearly differ in terms of subject, tone, and level of surrealism, many of Anastacia-Reneé's formal inventions and punny ticks serve the goal of liberation. Her lines rush across the page like they're trying to run off to the next one. Parenthetical asides keep the primary voice honest; footnotes add context to the main text or allow the voice to linger longer on a scrap of nostalgia while the poem veers off into pain. She'll often draw your attention to the "mourn" in morning or the "cyst" in systemic, as if the English language itself had foretold the troubles her speakers face. This use of pun as prophesy and escape hatch points to a sad irony in poetry: You might be able to escape the fixed meaning of a word, but you can't escape fate.

And though she's dropping three books in one year, she says she's nowhere near done: "There's so much inside me. There are so many more shows. There are so many more books. This isn't my end." ■

**Anastacia-Reneé's  
Gramma Book  
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# FILM



**THE BEGUILLED** A dreamy, gothic Civil War-era battle of the sexes with Elle Fanning (above) as a student in a girls' school.

## Sofia Coppola Remakes (and Improves) *The Beguiled*

BY MARC MOHAN

**O**h crap, not another remake. Can't these yahoos in Hollywood come up with a single goddamn original idea? Next thing you know, they'll be making another *Blade Runner*.

But wait! What's this? A film, based on an earlier film, that actually justifies its existence, and then some? Well, what do you know. By taking the 1971 Clint Eastwood vehicle *The Beguiled* and touching it up with some Southern Gothic feminism, director Sofia Coppola has crafted an enchanting, dark, sometimes funny Civil War-era battle of the sexes that's one of the more smartly provocative movies of the summer.

Inhabiting the Eastwood role as Union corporal John McBurney is Colin Farrell. He's the weakest link in an impressive cast, perhaps by intention. McBurney is discovered, badly wounded, in a Virginia forest by Amy (Oona Laurence), a young student at the Farnsworth Seminary for Young Ladies who's out picking mushrooms. (Those fungi will be important later on.)

Recuperating at the girls' school, McBurney insinuates himself into the lives of its residents, most notably headmistress Martha Farnsworth (Nicole Kidman), teacher Edwina Dabney (Kirsten Dunst), and the ripest of the six remaining students, Alicia (Elle Fanning). They interrupt their daily routine of conjugating French verbs and practicing needlepoint to give the enemy soldier a very thorough washing and sew up his injured leg.

Initially intending to allow him to

recuperate only long enough so that he can be safely tendered to nearby Confederate troops as a prisoner, the women gradually become fascinated by their involuntary guest. McBurney does his best to facilitate the process, putting Farrell's caterpillar eyebrows and purring brogue to good use. (Once he gets a shave, he even ends up with Eastwoodian sideburns.)

The setup, then, could lend itself to a hothouse melodrama or a wish-fulfillment sexploitation scenario. But the place turns out to be less Castle Anthrax ("After the spanking, the oral sex!") than Castle Gangrene. For the benefit of those who have not seen the 1971 edition—which makes a fascinating contrast with *Dirty Harry*, released the same year—I'll skip the gorier details.

Farrell, as mentioned, is serviceable in a role that plays against macho expectations (though not so drastically as in *The Lobster*). But it's the women who impress. Kidman is making a nice side career out of these high-necked, hot-blooded gothic ladies in stuff like *The Others* and *Stoker*; here, she gets the movie's best line: "Edwina, bring me the anatomy book." Dunst matches her as the plain, love-lorn Edwina, while Fanning demonstrates, as if there remained any doubt, that she's bound for a more adventurous, fascinating

career than her big sister Dakota.

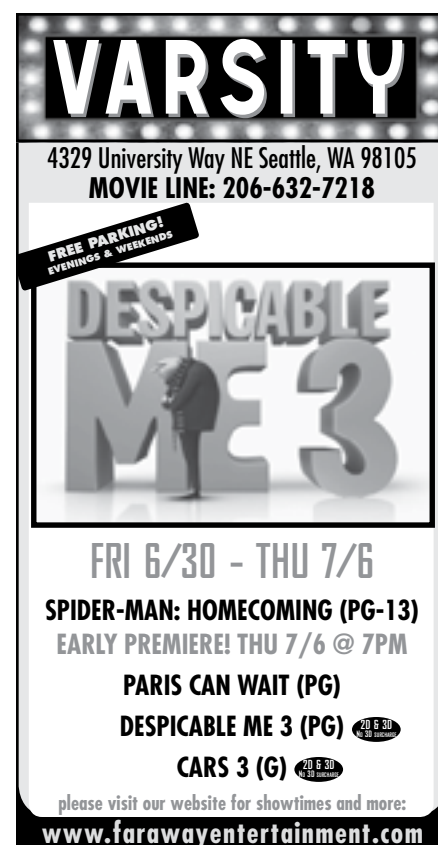
This is another of Coppola's portraits of insulated, almost incestuous groups, cut off from the outside world either literally or emotionally: *The Virgin Suicides*, *Marie Antoinette*, *The Bling Ring*, *Somewhere*, and *Lost in Translation* all fit the bill. It's almost surprising, even, that she chose to excise a subplot in the original that referred to the headmistress's sexual affair with her own (now dead) brother. Then again, Coppola's screenplay is based on Thomas Cullinan's source novel and not the 1971 film's screenplay.

Another change from the Eastwood film that has drawn some fire is the absence of an African American slave character. In fact, there's no mention of slavery at all, other than something brief along the lines of "All the slaves left before the start of the movie!" It might be possible to understand this choice as one that reflects the

isolated, narrow perspectives of *The Beguiled*'s characters—just as it's also possible to regret how tone-deaf that decision feels.

That sin of omission is one of the movie's few egregious flaws. It's stunningly photographed by Philippe Le Sourd, and it conjures a humid, dreamlike mood that's memorably transporting. Whichever characters you end up thinking the title applies to, it's just as likely to refer to viewers of *The Beguiled*. ■

**This is another Coppola portrait of an incestuous group, cut off from the outside world.**





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# Olympia Could Kill Washington's Thriving Film Industry

BY JULIA RABAN

The state legislature is currently in crisis as lawmakers try to make sure vital resources like public education get the funding they need. If they don't reach a budget agreement by June 30, the state government will partially shut down, causing layoffs and closure of some state agencies. In the midst of this chaos, a bill to renew the small-scale (but economically and artistically important) Motion Picture Competitiveness Program will probably expire quietly at the end of June. In these contentious and long-delayed negotiations, can the state legislature find \$3.5 million to help sustain the local film industry, bring jobs and money to Washington State, and keep our creative communities alive?

This program is the reason we have a state film office and any film tax incentive at all, and it needs to continue to exist because of the way that the film industry works. The states and countries with the deepest pockets and the most generous incentives get the projects. Washington offers gorgeous and widely varied geography, from deserts to dramatic mountains to rainforests. Seattle's skyline, greenery, and blue/gray light entice filmmakers. But barely any movies set in Seattle are actually filmed here.

Rob Meyer's new dramedy *Little Boxes* is about a family that moves from Brooklyn to a small town in Washington. In an interview with No Film School, Meyer said that he filmed the Pacific Northwest scenes in New York. "In my ideal world, we would have filmed in Washington, but the budget just wouldn't stretch to that. And the film credit is great in New York, so we wanted to take advantage of that."

Despite the fact that our modest program has to compete with states that offer millions in tax credits each year, Washington has successfully produced a number of nationally recognized filmmakers. I spoke to Amy Lillard, executive director of Washington Filmworks the organization that houses the state film

office and is responsible for overseeing the way the incentives are doled out. She wondered what our filmmaking community might look like if this program doesn't get renewed.

"People are going to move away. I look at people like Lynn Shelton and Megan Griffiths and Lacey Leavitt and Mel Eslyn—in some ways, Filmworks partnered with them to launch these careers. We helped fund the projects that put them on the national filmmaking map. If we don't have the program, that's not going to happen. They're going to go somewhere else and make their movies. As Hollywood grapples

with trying to figure out how to get more women in film, we are (in Seattle specifically) a film industry led by women. And in some ways, Filmworks gets to say, 'We're a part of that.' That's something to be proud of and it's

**The tax incentive will expire June 30 if the legislature can't find \$3.5 million.**

something that should continue."

The program as it stands now is also a model for spending accountability. Projects must prove exactly how they contributed to our state's economy—and only then do they receive their payout. Lillard said: "It's all local. It's all about here. It's all about Washington."

Legislators on both sides of the political aisle agree. The Motion Picture Competitiveness Program has a number of supporters from all over the state. I spoke with state representative Nicole Macri from the 43rd District (which encompasses much of Seattle). She's a sponsor of the bill and a vocal supporter of its economic and cultural impact.

Macri told me: "It's one of the best performing incentive programs in the country, because we live out a lot of our values in how it's structured. It's a reimbursement model. It's an after-the-fact structure. I don't think there's any question about that." Then she added, "But is this going to make the cut compared to all the other things the legislature has to do this year?"

Hopefully, lawmakers will find time in their high-pressure negotiations to save our local film industry. ■

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## School of Poke

A Survey of Seattle Joints Serving the Hawaiian Fish Favorite

BY PAM MANDEL

**T**wo snapshots of eating poke in Hawai'i: I am on Kaua'i. A local friend has sent me to Ishihara Market in Waimea for poke, but it's late and there's only one kind left. It's wasabi poke—fine by me—so I buy a quarter pound, a bag of tortilla chips, and a six-pack of beer. I go back to my bungalow and enjoy my feast while the sun drops into the Pacific Ocean.

Another trip, I'm standing next to George Kahumoku, the slack-guitar master, in the kitchen of an old plantation house in Pahala on the south end of Hawai'i Island. I've been at a music camp all week; Uncle George is here for the weekend luau. We're talking about poke, and when he finds out I haven't tried his, he whacks a kid on the arm and commands, "Eh, go get her some of that poke I made." Soon I'm feasting on some of the freshest poke I've ever tasted.

This is my problem with poke. I can't separate its flavor from my memories of being in Hawai'i. Inevitably, when I visit the island, I find myself happily snarfing down this island

staple, slurping a lager, and cutting the whole thing with the salt crunch of cheap tortilla chips. It took me a long time to embrace the poke craze here on the mainland, because how could it compete?

Pretty effectively, it turns out. Seattle is awash in poke. There's that place in the back of the former Erotic Bakery—45th Stop N Shop & Poke Bar—that may or may not be the first real poke stop in Seattle, and the poke that's been on the menu at Mashiko in West Seattle since forever. But there's a rising crop of poke-only shops all over the city. I never reached the ecstatic state of cold beer, warm climate, and nourished soul that eating poke in Hawai'i provides, but I did eat some damned fine fish.

Spelling note: Some poke joints name themselves with an accent on the *e* in the hopes, perhaps, of teaching us that it's pronounced "poh-kay," not poke. But there's no accented *e* in Hawai'i—that's a mainland affectation.

A brief primer on what makes good poke. Start with the best cuts of fish—tuna or ►



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◀ salmon, though you can find scallop and octopus poke as well as vegan options. Ahi tuna is the traditional choice. Feel free to grill your server on exactly what they're calling ahi and how it was fished; check the tuna listing on Seafood Watch to learn more. Skip the blue fin and the big eye; they're both overfished. Color isn't as important as you'd think—it's tempting to err on the side of that ruby red grapefruit hue, but you want fish free from sinew and other membranes. The meat should be firm, not mushy, and have a mild, not-fishy flavor.

Seattle is a seafood town; you can't pass poor-quality fish off on us pescatarians. Wanderfish Poké and Poke Alice both had immaculate bites of ahi, though the other places I tried were also notably high quality.

Then there's the sauce. Or is it marinade? It depends. Some places mix the sauce in with your fish while they build your bowl, while others coat the fish and it marinates while you make up your mind or during your wait, as at GoPoké. Classic marinade is simple: soy sauce (or tamari, gluten-free friends—there are options!) with sesame oil, sweet onion, a little salt, sesame seeds, chili flakes, and maybe some seaweed. GoPoké also has a Sweet SriRachee—it's got a spicy bite that's sweet underneath.

The places that marinate their fish in advance tended to be a bit heavier on the sauce than those that mix while you build your bowl. Aioli is a common variation too; the Seattle Fish Guys' version is rich with garlic. I don't like my fish—which doesn't have a super strong flavor to begin with—to be overpowered by the sauce, but one of my co-tasters preferred a higher sauce-to-fish ratio. Start with the classic version if you're not sure; it tends to be lighter.

You don't need to eat a lot of poke to feel full, because it's so rich. It's not cheap, either—a good cut of tuna will set you back \$17 or more a pound. (A poke bowl runs about \$9 to \$13.) If you want quantity, Costco makes quite respectable poke, and it's certainly the best deal in town. The folks at the deli told me it's packed fresh daily. Pro tip: Check the date on the box before you toss it in the cart. I didn't realize I'd grabbed one that was packed two days earlier. (No regrets, it was good, but the fresher it is, the better.) Costco's fish cuts weren't as immaculately prepped as the other places I tried, but the flavor was good, the fish wasn't buried in sauce, and if you need to make a pile of poke tacos for your friends (or, hell, yourself—I won't

judge), this is the way to go.

There were two other poke joints I tried on the Hill—Poké Bar and Broadway Poke & Sushi. Broadway Poke & Sushi was empty at lunch hour on a Monday—not a good sign. I decided to take one for the team, and I'm not sorry; the fish was perfect, though the sauce was a little sweet for my taste. Poké Bar's fish was mushy. This was the last stop on my poke tour, and my tolerance for less than perfect fish had hit rock bottom.

Sam Choy's Poke to the Max checked the boxes on my emotional ties to the food—the bright open dining area, the indulgent servers, plus the plates are beautiful. My tacos were so photogenic, they looked like they'd been designed for Instagram. But I'd eaten too much poke that week, and I found the flavors too plain. I liked everything I tried, but I wanted the flavors to sing more.

My favorite? A solid tie between Wanderfish and GoPoké. Both offered choice cuts of fish, an array of alternatives to traditional poke, and a fine variety of toppings. And both are cute, fun places to eat. ■

## WHAT'S WITH ALL THIS POKE, ANYWAY?

During this poke binge, I collected theories about why we've gone poke-mad in Seattle over the past two years or so. A few contenders:

- There's a significant Hawaiian and Pacific Islander population in Cascadia.
- We've got a weird sort of synergy with Hawai'i in Puget Sound, so it makes sense we'd adopt Hawaiian food in a larger way.
- We're a port town, a seafood town, so we love to eat fish; poke is just the latest incarnation of that.

- A poke shop opened in New York and sparked a trend, so now everyone wants in.

As restaurant configurations go, this one is easy—you don't have to cook anything. But all of it is ultimately inconclusive. The best answer was casually tossed over the counter as I was noodling on toppings for my poke bowl at Wanderfish (pickled ginger, seaweed salad, wasabi, and furikake).

"Cultural appropriation?"

Yeah, that's probably it. And if you're curious: Yes, you can totally get poke in a burrito.



FREE WILL ASTROLOGY  
BY ROB BREZSNY

For the Week of June 28

**ARIES (March 21–April 19):** This is a perfect moment to create a new tradition, Aries. You intuitively know how to turn one of your recent breakthroughs into a good habit that will provide continuity and stability for a long time to come. You can make a permanent upgrade in your life by capitalizing on an accidental discovery you made during a spontaneous episode. It's time, in other words, to convert the temporary assistance you received into a long-term asset, to use a stroke of luck to foster a lasting pleasure.

**TAURUS (April 20–May 20):** Physicist Freeman Dyson told *Wired* magazine how crucial it is to learn from failures. As an example, he described the invention of the bicycle. "There were thousands of weird models built and tried before they found the one that really worked," he said. "You could never design a bicycle theoretically. Even now, it's difficult to understand why a bicycle works. But just by trial and error, we found out how to do it, and the error was essential." I hope you will keep that in mind, Taurus. It's the Success-Through-Failure Phase of your astrological cycle.

**GEMINI (May 21–June 20):** According to my analysis of the astrological omens, you should lease a chauffeured stretch limousine with nine TVs and a hot tub inside. You'd also be smart to accessorize your smooth ride with a \$5,000-bottle of Chateau Le Pin Pomerol red Bordeaux wine and servings of the Golden Opulence Sundae, which features a topping of 24-karat edible gold and sprinkles of Amedei Porcelana, the most expensive chocolate in the world. If none of that is possible, do the next best thing, which is to mastermind a long-term plan to bring more money into your life. From an astrological perspective, wealth-building activities will be favored in the coming weeks.

**CANCER (June 21–July 22):** When Leos rise above their habit selves and seize the authority to be rigorously authentic, I refer to them as Sun Queens or Sun Kings. When you Cancerians do the same—triumph over your conditioning and become masters of your own destiny—I call you Moon Queens or Moon Kings. In the coming weeks, I suspect that many of you will make big strides toward earning this title. Why? Because you're on the verge of claiming more of the "soft power," the potent sensitivity, that enables you to feel at home no matter what you're doing or where you are on this planet.

**LEO (July 23–Aug 22):** You may not realize it, but you now have a remarkable power to perform magic tricks. I'm not talking about Houdini-style hocus-pocus. I'm referring to practical wizardry that will enable you to make relatively efficient transformations in your daily life. Here are some of the possibilities: wiggling out of a tight spot without offending anyone, conjuring up a new opportunity for yourself out of thin air, doing well on a test even though you don't feel prepared for it, converting a seemingly tough twist of fate into a fertile date with destiny. How else would you like to use your magic?

**VIRGO (Aug 23–Sept 22):** Feminist pioneer and author Gloria Steinem said, "Writing is the only thing that, when I do it, I don't feel I should be doing something else." Is there such an activity for you, Virgo? If not, now is a favorable time to identify what it is. And if there is indeed such a passionate pursuit, you should do it as much as possible in the coming weeks. You're primed for a breakthrough in your relationship with this life-giving joy. To evolve to the next phase of its power to inspire you, it needs as much of your love and intelligence as you can spare.

**LIBRA (Sept 23–Oct 22):** One of the 21st century's most entertaining archaeological events was the discovery of King Richard III's bones. The English monarch died in 1485, but his burial site had long been a mystery. It wasn't an archaeologist who tracked down his remains, but a screenwriter named Philippa Langley. She did extensive historical research, narrowing down the possibilities to a car park in Leicester. As she wandered around there, she got a psychic impression at one point that she was walking directly over Richard's grave. Her feeling later turned out to be right. I suspect your near future will have resemblances to her adventure. You'll have success in a mode that's not your official area of expertise. Sharp analytical thinking will lead you to the brink, and a less rational twist of intelligence will take you the rest of the way.

**SCORPIO (Oct 23–Nov 21):** The tides of destiny are no longer just whispering their message for you. They are shouting. And what they are shouting is that your brave quest must begin soon. There can be no further excuses for postponement. What's that you say? You don't have the luxury of embarking on a brave quest? You're too bogged down in the thousand and one details of managing the day-to-day hubbub? Well, in case you need reminding, the tides of destiny are not in the habit of making things convenient. And if you don't cooperate willingly, they will ultimately compel you to do so. But now here's the really good news, Scorpio: The tides of destiny will make available at least one burst of assistance that you can't imagine right now.

**SAGITTARIUS (Nov 22–Dec 21):** In my dream, I used the non-itchy wool of the queen's special merino sheep to weave an enchanted blanket for you. I wanted this blanket to be a good-luck charm you could use in your crusade to achieve deeper levels of romantic intimacy. In its tapestry I spun scenes depicting the most love-filled events from your past. It was beautiful and perfect. But after I finished it, I had second thoughts about giving it to you. Wasn't it a mistake to make it so flawless? Shouldn't it also embody the messier aspects of togetherness? To turn it into a better symbol and therefore a more dynamic talisman, I spilled wine on one corner of it and unraveled some threads in another corner. Now here's my interpretation of my dream: You're ready to regard messiness as an essential ingredient in your quest for deeper intimacy.

**CAPRICORN (Dec 22–Jan 19):** Your word of power is "supplication," the act of asking earnestly and humbly for what you want. When practiced correctly, "supplication" is indeed a sign of potency, not of weakness. It means you are totally united with your desire, feel no guilt or shyness about it, and intend to express it with liberated abandon. Supplication makes you supple, poised to be flexible as you do what's necessary to get the blessing you yearn for. Being a supplicant also makes you smarter, because it helps you realize that you can't get what you want on the strength of your willful ego alone. You need grace, luck, and help from sources beyond your control.

**AQUARIUS (Jan 20–Feb 18):** In the coming weeks, your relationships with painkillers will be extra sweet and intense. Please note that I'm not talking about ibuprofen or acetaminophen or aspirin. My reference to painkillers is metaphorical. What I'm predicting is that you will have a knack for finding experiences that reduce your suffering. You'll have a sixth sense about where to go to get the most meaningful kinds of healing and relief. Your intuition will guide you to initiate acts of atonement and forgiveness, which will in turn ameliorate your wounds.

**PISCES (Feb 19–March 20):** Don't wait around passively as you fantasize about becoming the "Chosen One" of some person or group or institution. Be your own Chosen One. And don't wander around aimlessly, biding your time in the hope of eventually being awarded some prize or boon by a prestigious source. Give yourself a prize or boon. Here's one further piece of advice, Pisces: Don't postpone your practical and proactive intentions until the mythical "perfect moment" arrives. Create your own perfect moment. ■



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## PERSON OF INTEREST

## Raymond Davidson

## Pinball Champion

TEXT BY LEILANI POLK  
 PHOTO BY STEVE KORN

Raymond Davidson, 24, has been playing pinball since he was 5 years old, starting on an old machine at his grandparents' house and learning the basics from his dad. He continued playing pinball "in the wild" throughout his childhood, and around sixth grade, his dad brought home the pirate-themed Black Rose, a machine he used to hone his skills and still owns today. Davidson recently returned from winning first place at the International Flipper Pinball Association world championship in Denmark.

**Not many people your age seem like they'd be into pinball...**

You'd be surprised how much of the younger crowd is taking to pinball these days. I think a large part of this is the rise of the "barcade," in which twentysomethings go to the bar and see pinball for the first time and immediately get hooked. It is odd for someone my age to be as dedicated, though—I travel nationally (and now internationally!) to compete in top-tier events. I got hooked on pinball growing up, and once I found out there were tournaments, I never wanted to stop getting better.

**What are some of your all-time favorite pinball games?**

I really enjoy some of the newer games with deep rule sets, with my favorite of all time being The Simpsons Pinball Party, because it has like a 10-page rule set with all sorts of deep, interesting strategy and every game plays out very differently.

**Where are your favorite places to play?**

Full Tilt in Ballard is my favorite place. It's great because they have a large selection and the machines play excellent. The operator of the games makes sure to keep them in proper working order and takes the time to make sure a game plays the way it should before putting it out (very attentive to detail, such as flipper alignment, shots working how they should, and other small things that add up).

Aside from Full Tilt, I think places like 8-Bit Arcade in Renton and Add-a-Ball in Fremont are great options for bringing new people into pinball. They both have a ridiculous selection of games, so you can always find a game you like. ■





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Herbs House is a medical marijuana dispensary. The product has intoxicating effects and may be habit forming. Marijuana use may have cardiovascular, respiratory, and gastrointestinal effects. Do not operate a vehicle or machinery under the influence of this drug. There may be health risks associated with consumption of this product. For use only by adults being used for medical purposes. Keep out of the reach of children.

## Pre-Orders

Now Available  
[ponderseattle.com](http://ponderseattle.com)

Open Daily  
10 am - 11:45 pm  
Happy Hour Everyday  
12 - 4:20pm & 10:45 - 11:45 pm

2413 E. Union St.  
206 420 2180

**ponder** Exclusive Pipe

The product has intoxicating effects and may be habit forming. Marijuana use may have cardiovascular, respiratory, and gastrointestinal effects. Do not operate a vehicle or machinery under the influence of this drug. There may be health risks associated with consumption of this product. For use only by adults being used for medical purposes. Keep out of the reach of children.

AT LEAST WEED'S LEGAL.



**HERBAN LEGENDS**  
55 BELL ST - BELLTOWN - 206-849-5596  
[WWW.HERBANLEGENDS.COM](http://WWW.HERBANLEGENDS.COM)

HERBAN LEGENDS is a medical marijuana dispensary. The product has intoxicating effects and may be habit forming. Marijuana use may have cardiovascular, respiratory, and gastrointestinal effects. Do not operate a vehicle or machinery under the influence of this drug. There may be health risks associated with consumption of this product. For use only by adults being used for medical purposes. Keep out of the reach of children.

# COOKIES BY Cookies



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**Have a Heart**

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THIS PRODUCT HAS INTOXICATING EFFECTS AND MAY BE HABIT FORMING. MARIJUANA USE MAY HAVE CARDIOVASCULAR, RESPIRATORY, AND GASTROINTESTINAL EFFECTS. DO NOT OPERATE A VEHICLE OR MACHINERY UNDER THE INFLUENCE OF THIS DRUG. THERE MAY BE HEALTH RISKS ASSOCIATED WITH CONSUMPTION OF THIS PRODUCT. FOR USE ONLY BY ADULTS BEING USED FOR MEDICAL PURPOSES. KEEP OUT OF THE REACH OF CHILDREN.

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